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Where Gael Greene Tells Her Friends to Eat

The Boys in the Bubble—The Top Club-Tennis Aces

NEW YORK

The Making of a PSYCHIATRIST

By Tony Schwartz

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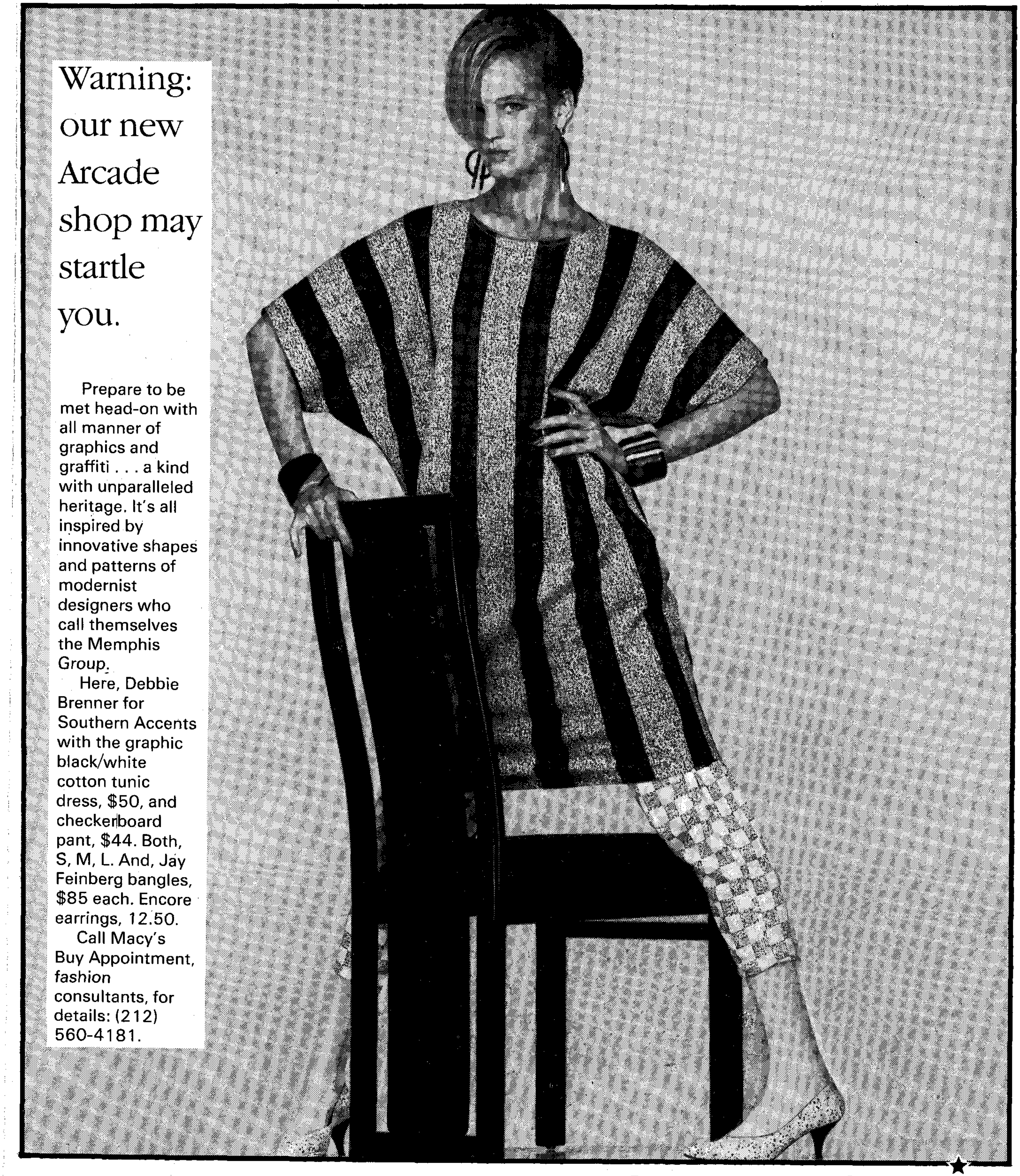

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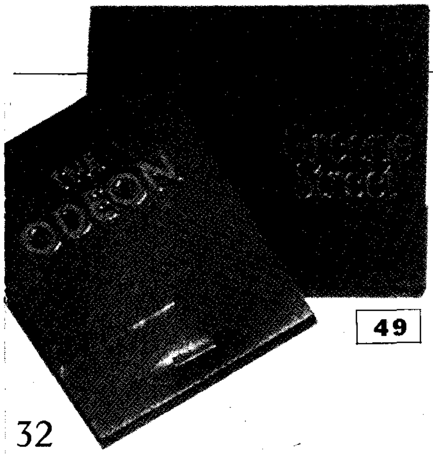

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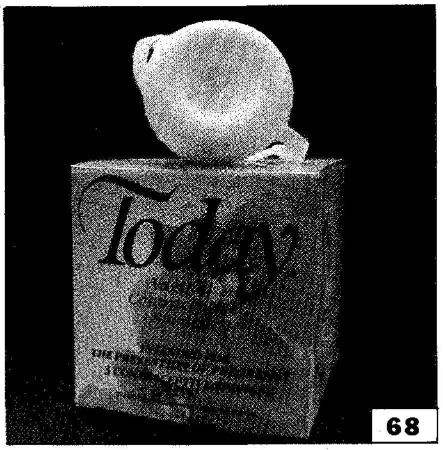

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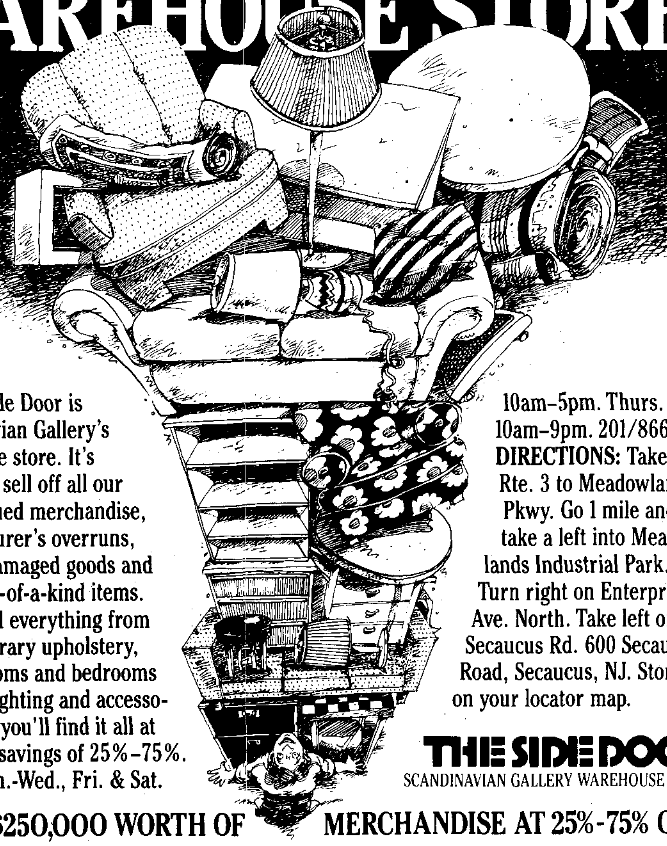

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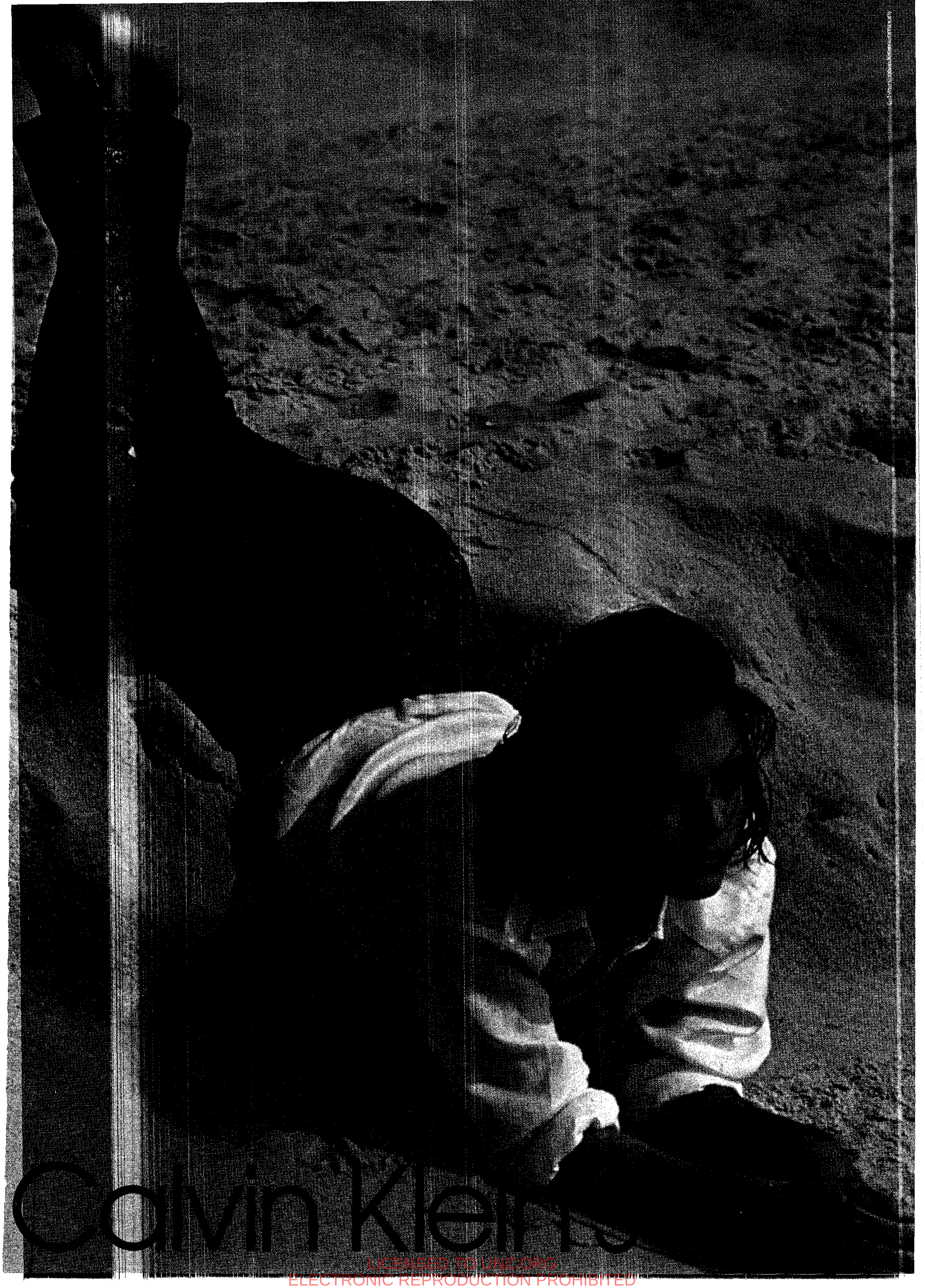
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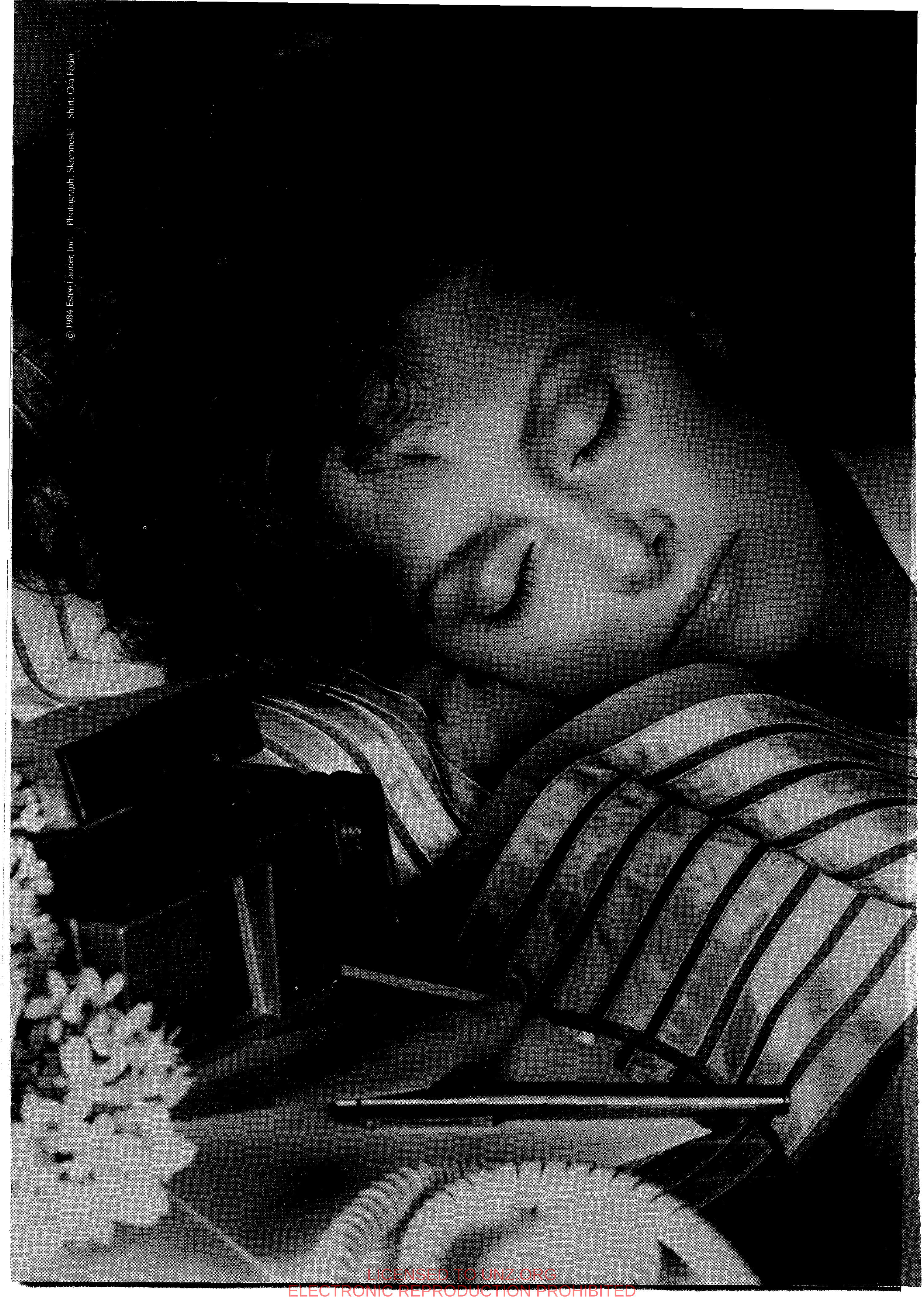© 1984 Estée Lauder, Inc.   Photograph: Skrebneski   Shirt: Ora Feder

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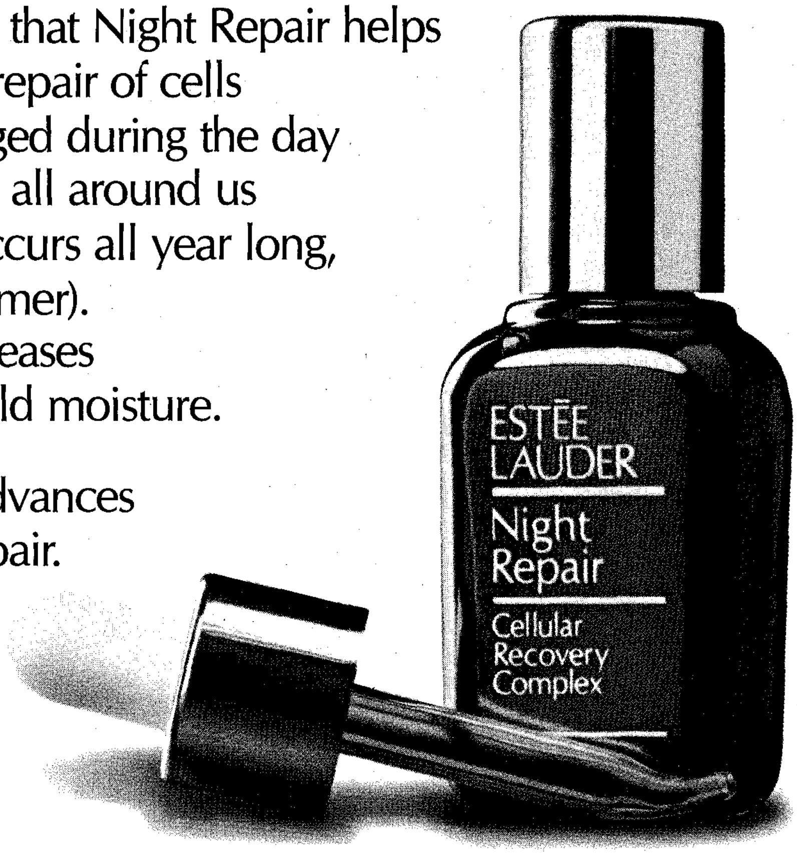

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LETTERS

See It Like a Native

THE SAGA OF GENE LE PERE ["DAYLIGHT Express," by Linda Wolfe, February 6] is an all-too-familiar occurrence in Turkey. After buying a modern carpet there, I was stopped by Customs agents at the Istanbul airport and accused of transporting an antique. I refused to offer a bribe and ended up leaving the rug with friends in Istanbul, who later mailed it to me. Once inside Turkey, the people are quite decent—it is the Customs officials who are corrupt brutes.

Name and
address withheld

WHILE GENE LE PERE'S IMPRISONMENT was unfortunate, it needs to be understood in the context of Turkey's history. One-third of our country's treasures have been smuggled over time and are now displayed in some of the world's finest museums. In the interest of preserving and protecting our heritage, our government has enforced strict laws regarding the exportation of valuable treasures. Our office has made every effort to educate potential visitors about these regulations. We hope that the treasures taken from our country will one day be returned, where they can be appreciated in their natural setting.

C. Kamil Muren
Director, Turkish Embassy Office
of Tourism and Information
Manhattan

THE TURKISH TOURIST OFFICE NOT ONLY failed to inform me about antiquities regulations, it also never warned me that being kissed on the street in Istanbul was "against the morals of the country." After being detained for over two hours, the undercover officer informed my boyfriend and me that in lieu of coming to the police station we could "make a donation to the widows and orphans' society." We were released only after making a hundred-dollar "donation."

Marjorie R. Segel
Great Neck, N.Y.

THE AREA OF TURKEY IN WHICH GENE LePere traveled is rich in archaeological sites. Without strict laws and enforcement, how many boatloads of well-to-do Westchester women would it take to pick the place clean of artifacts? Can it never have occurred to this daughter of a prolific art collector that the stone carvings might have been stolen from ruins? Twenty dollars may have seemed cheap to her, but she must know that it's a lot of money in Turkey. And are the conditions she experienced in jail an excuse for having her passport fraudulently stamped and then jumping bail? Suppose Gene LePere had been detained in Westchester County for possession of an illegal substance. Would the police have let her go if she had said she thought it was just confectioners' sugar that she'd bought from a man on the street?

Zeynep C. Toros
Brooklyn, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

IT SOUNDS AS THOUGH THE MOST TRAUmatic and terrifying aspect of Gene LePere's month in jail was having her middle-class American comforts taken away. She discovered a generosity that is strange only to those insulated by material security and learned more about the country than she ever could have by wandering around with a tour group.

Kathi Norklun
Farmingville, N.Y.

TURKISH LAW MAY BE STRICT ABOUT THE exportation of antiquities, but it's even stricter about exporting the truth. The unlaundered truth about its political situation would jeopardize Turkey's chances for aid from the United States. Millions of Kurds are forbidden to speak their own language, wear their own dress, and listen to their own music. The Helsinki Watch report states that there are tens of thousands of political prisoners in Turkey today, and that torture is still being practiced in the prisons. American tourists would be wise to learn from Gene LePere's experience and vacation elsewhere.

Vera Beaudin Saeedpour
Director, the Kurdish Program
Manhattan

Martial Arts

WE RESPECT CRAIG UNGER'S ATTEMPTS to be objective ["The War at Lincoln Center," February 6], but there are a few matters that require amplification or correction. Neither Lincoln Center nor its chairman initiated any investigation of John Samuels III and his financial dealings. The investigations were undertaken without the knowledge or approval of the Lincoln Center board. Unger says that in July of 1983 "several members of the Lincoln Center and the Beaumont boards resigned." There have been many resignations from the Beaumont board, but none from Lincoln Center's. Finally, in reporting the renewal of Crinkley's contract, Unger failed to note

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that this action was taken by the members of the board then present, but in the absence of the chairman and president, both of whom resigned soon after. We hardly regard this dispute, which we hope can be resolved without litigation, as a war.

Martin E. Segal
Chairman, Lincoln Center
for the Performing Arts
Manhattan

Craig Unger replies: MY ARTICLE DID not say, nor did it intend to suggest, that Segal started the investigation against Samuels. As for his assertion that there was no resignation from the Lincoln Center board, Segal is technically correct, as is the article. During the course of the dispute, Lincoln Center board member Leonard Block resigned as treasurer of Lincoln Center, while retaining his position on the board.

AN UNNAMED LINCOLN CENTER BOARD member complains that we did not book the theater while awaiting the completion of renovation plans. A major reason for the renovation is that the theater is virtually unbookable because of its size, shape, capacity, and overhead. *Carmen* simply had particular needs that suited the theater. The Beaumont accepted the *Carmen* booking with the understanding that corporate and garage income would go to the Beaumont for renovation, while income from *Carmen* would pay the costs of the building during its run. The danger was that even if *Carmen* was well received, the economics of the theater would keep the production from recouping its investment, making the Beaumont even less attractive in the future. The Lincoln Center board later supported a withdrawal of the funds that were the main incentive to the *Carmen* booking. The difference is that of the long view—the Beaumont has basic problems that must be remedied—versus that of the short-term hope that somehow trying yet again will bring forth an answer.

Richmond Crinkley
Executive director
The Vivian Beaumont Theater
Manhattan

IT IS UNFORTUNATE THAT UNGER DEALT more with personalities than with the central issue—whether the development of an artistic policy or the collecting of funds should be the Beaumont's priority. Any actor would say that the focus should be on opening the Beaumont as a working theater. To allow it to continue dark and silent is unacceptable.

Alan Eisenberg
Executive secretary
Actors' Equity Association
Manhattan

NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

New Concert for Park?

AFTER THE DIANA ROSS FIASCO (*New York,* February 13, 1984), it hardly seems possible, but secret negotiations are under way for *this* summer's free concert in Central Park. This time, though, the crowds will be the presumably more-subdued fans of Frank Sinatra and Liza Minnelli.

Under the plan being discussed with Parks Commissioner Henry Stern, Home Box Office, the cable-TV subsidiary of Time Inc., would carry the concert, footing all expenses and making a "major" donation to the park *up front.*

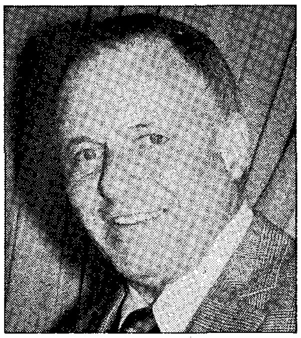
"The police will have to say they can cope with something like this, but if Stern's conditions are met, including a good security plan, he's in favor of this," a source close to the talks told *New York,* "though he knows there will be a lot of [public] opposition." Stern declined to comment.

Reagan Puts Off 'Times'

WHY HASN'T THE NEW YORK *Times* RUN a formal Q. and A. with President Reagan since he took office? It's a question that plagues the paper's Washington bureau and national desk.

While publications ranging from the *Wall Street Journal* to *People* magazine to regional dailies have managed to sit down with the president for a one-on-one interview, the *Times*'s requests have been consistently denied. "I have registered my complaints," said the paper's Washington-bureau chief, Bill Kovach. "They're very pleasant, but they just haven't given us one."

White House press-office staffer Anson Franklin refused to comment on the rejected bids. "We like the *Times* here," he added. "I feel certain they will have an interview soon." That interview is said to be scheduled for March.


Park prospect: *Sinatra and...*

... Minnelli free this summer?

Jackson: *All wins, no show?*

Oil Tax Hits Nonprofits

THE 1983 STATE TAX ON PETROLEUM COMpanies' gasoline and heating-oil revenues is being passed along to schools, hospitals, and other nonprofit organizations that were supposedly exempt.

"The state tax department consulted with us on drafting the measure, and we believed we succeeded in giving the exemption," said Arthur Kremer, chairman of the Assembly Ways and Means Committee. "Then the department turned around and said the nonprofits had to pay. This is blood money."

The tax department's Louis Etlinger told *New York* that the bill could not exclude nonprofits "because this isn't a sales tax [paid by consumers]. It's applied to the oil companies on their sales. The fact that they pass it on to something like a hospital is strictly between the companies and the customers."

Kremer says his aides are drawing up an amendment designed to exempt the oil companies from the tax on sales to nonprofits.

Jackson's Grammy Grudge

NOMINATED IN A RECORD-BREAKING ten categories, Michael Jackson was holding out last week against pleas to sing at the Grammy Awards because of a grudge, according to a source close to the singer.

Jackson's still smarting because his album *Off the Wall* was nominated in "rhythm and blues," a basically black category, at the 1980 Grammys, instead of in the broader "pop" category, said the source.

Tisha Fein, associate producer of the February 28 CBS telecast, said she promised Jackson "everything he wants" if he will perform.

Even if Jackson doesn't sing, an Epic spokesman predicted, "Jackson will be onstage, because he will win every award."

Glenn Briefing: High on Optimism, Low on Strategy

JOHN GLENN'S PRESIdential campaign may be ailing, but if a confidential memo from his pollster is any guide, that isn't what the candidate is being told by his advisers.

In the January document, which discusses Glenn's hope of coming in second in the Iowa caucuses, pollster Bill Hamilton informs a top Glenn campaign aide that "John Glenn begins the final push ... in good shape."

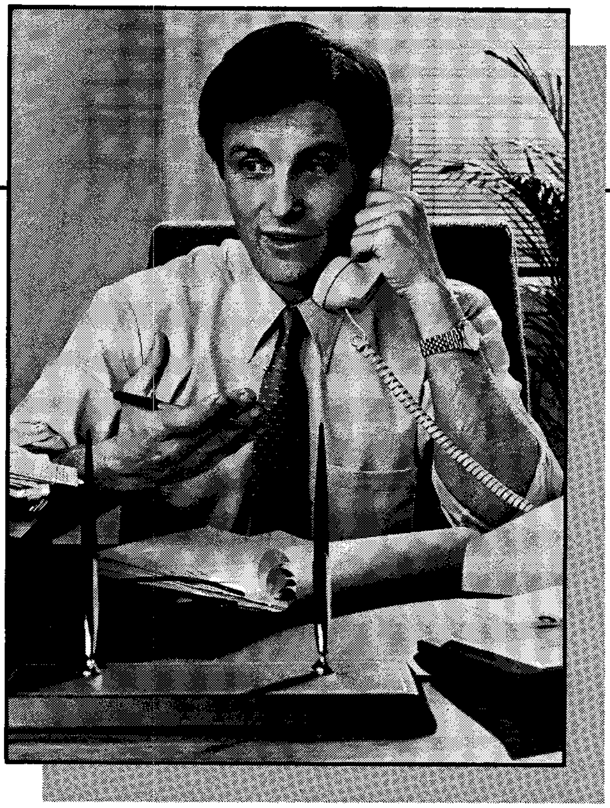
Referring to Gallup polls showing the senator running a poor second to Walter Mondale, Hamilton wrote, "Mondale's support level has bounced around, while ours has remained fairly stable."

Which means fairly stable at around 20 percent, while Mondale's "bouncing" has been at around 40 percent. Still, the memo continues, "we feel that we are looking at a real deficit ... of 9–10 points nationally, which is minor given the fact that Democratic voters have yet to focus on the race."

A source close to the Glenn campaign contended, "Far from being in good shape, Glenn needs to be told that he'd better launch some dramatic initiatives."

Glenn spokesman Mike McCurry replied that the memo was not meant as "strategic advice," but was an attempt to counsel the candidate and his associates on how to "give our supporters a little hope."

Photographs: top and bottom, David McGough/D.M.I.; center, Ann Clifford/D.M.I.



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The Bottom Line/Jack Egan

BABY BEAR BITES WALL STREET

Distress Over the Deficit

"IN TERMS OF DURATION, THIS WILL NOT qualify as a bear market, but in intensity, it absolutely will," says Joseph Barthel, director of technical strategy for Butcher & Singer. In fact, 1984 may be remembered as the year of the baby-bear market—a brief but brutal rout.

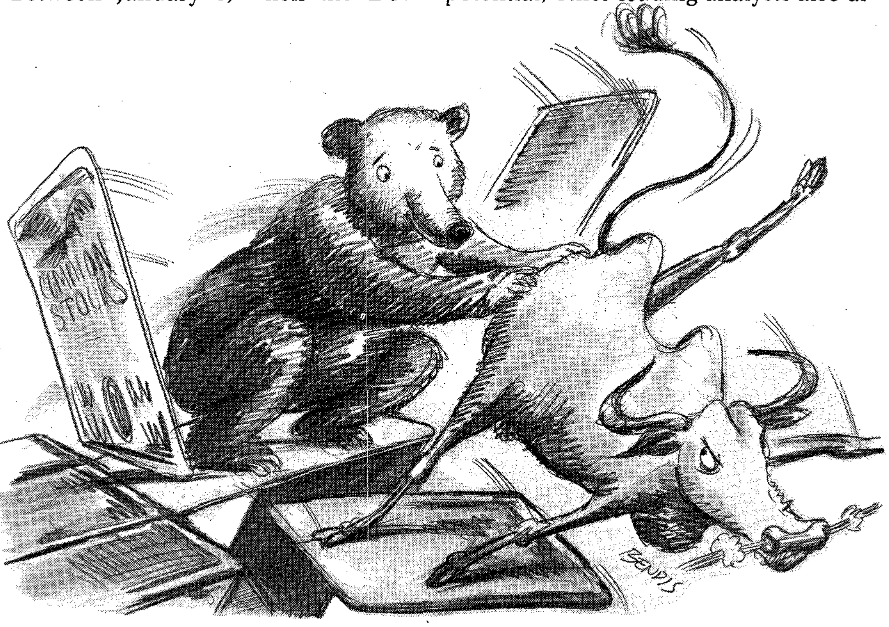
Between January 6, when the Dow Jones industrial average closed at 1286, just a notch below its all-time high, and February 13, when it finished the session at 1150, the stock market has dropped more than 10 percent.

It is rare for the stock market to move 10 percent in either direction, and then to reverse course. But while most market observers have stopped calling the current sharp downturn a "correction," they are also unwilling to declare that the bull market that began in August 1982 is finished, and that we are now in a prolonged bear market.

Barthel expects the market to continue to move lower in coming months, with the Dow Jones industrials perhaps approaching 950 by the third quarter of the year. "But by the fourth quarter, the Dow should be somewhere in the 1100 area, and by 1985 we will see all-time highs," he predicts.

To justify his long-term optimism, Barthel notes a precedent in mid-1971, when the Dow hit 958, having moved up from 627 in the previous year. Then a sharp break took place, and within a few months the market was back down around 800. At that point, the rally resumed, and by the beginning of 1973, the market was at 1067, a level it would not hit again for another ten years.

It is possible we will see a repeat of this pattern. While Barthel may be more pessimistic than most forecasters about how far the market has yet to fall, and more optimistic about its recuperative potential, other leading analysts also articulate this same scenario. What divides the analysts is the reason for such a sharp retreat.



In the cards: *Time for the bull to move over.*

One school of thought holds that there clearly are things upsetting investors, chief among these being the size of the federal deficit and the prevailing attitude in Washington that no attempt will be made to deal with the runaway budget in an election year. But other analysts note that the size of the deficit and President Reagan's decision to finesse the issue came as no surprise to the market. Instead, they argue, stocks just ran out of steam, and investors ran out of cash.

"You have two markets at work here," says James Balog, senior executive vice-president of Drexel Burnham Lambert. "One reflects the financial economy, and the other reflects the political economy." He points out that the economy continues to move along at a steady pace and that the underpinnings of the recovery remain strong. Year-to-year comparisons may not look as good, but that is to be expected as an expansion matures. Bear markets don't begin in this kind of economic environment.

"What is bothering investors is the do-nothing policy regarding the deficit," says Balog. Investors weren't surprised by the extent of the red ink, but got shaken up "by the cynical attitude embodied in the president's State of the Union message that nothing is going to be done until next year," he adds.

The financial markets, according to Balog, are telling the politicians they may not have the luxury of waiting a year to address the problem. At some point, he says, both the president and Congress will realize that they are taking a bigger political risk by doing nothing than by dealing with the issue. But another 100-point drop in the market may occur before a real crisis atmosphere forces the issue, he observes.

However, should this new resolve materialize, even for self-serving political reasons, it is still questionable whether more than token steps will be taken.

"They can't do a hell of a lot between now and November," says Balog. "They can, however, reverse the psychology."

The other view is that when the market wants to go down, it goes down—and makes up the reasons after the fact. "The market is always ready with excuses when it declines," says Barthel. The market's slide began to accelerate when it dropped ten points on the rumor that President Reagan would not run for reelection. When the rumor was denied, the market still went down the next day. And when the president formally declared he was running for a second term, the market dropped again.

Note also that I.B.M.'s announcement of a handsome 1983 earnings increase of 25 percent didn't prevent its stock from plunging with the rest of the market. Good earnings don't help when the market is going down. Disappointing earnings, however, can send a stock into a nosedive.

"The root cause of the current drop in stock prices is not the economy," says Leon Cooperman, chairman of the investment-policy committee at Goldman Sachs. "There may be a lot of static about whether the economy is growing too slowly or too fast, but it is in fact performing right in line with expectations," he observes.

Instead, Cooperman attributes the declines in the market to "a desire by institutions and individuals to raise cash reserves." When everyone is heavily invested, no one has the purchasing power to keep buying shares, which is what is

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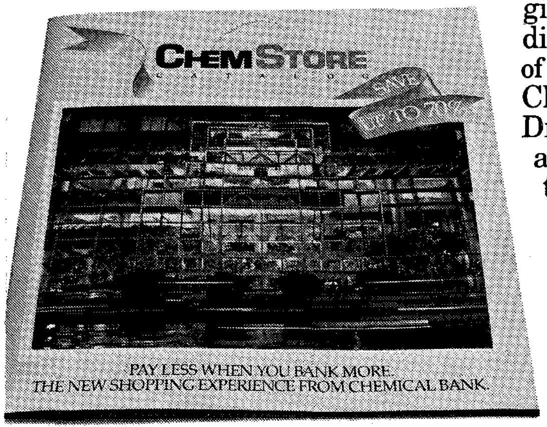
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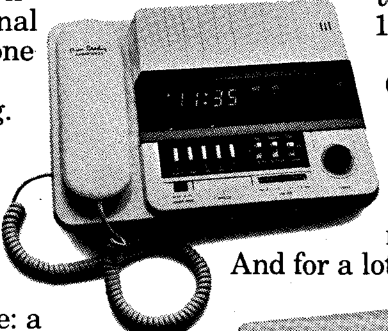

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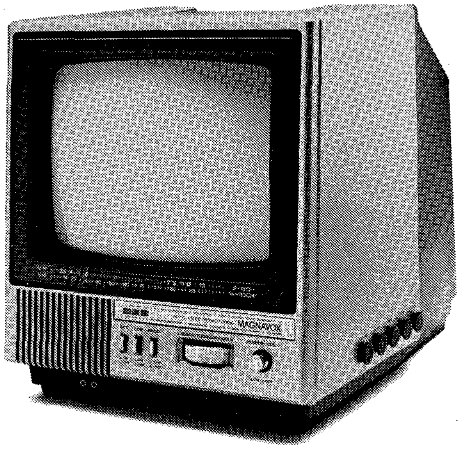

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needed to move the market higher.

But the cash reserves of institutions like pension funds and bank trust departments are dramatically lower than they were in August 1982, when the bull market took off. Mutual funds are not getting the same inflows they were a year ago, and redemptions are increasing. And individual margin debt has more than doubled, hitting record levels in December.

The sudden move to sell stocks, take profits, and raise cash was, in Cooperman's view, precipitated by overoptimism about corporate earnings and a realization that the best economic news is probably behind us.

"Investors have been increasingly aware of the fact that we have moved through the 'sweet spot' of the economic expansion," says Cooperman. "We have experienced the best rates of change for profits, real gross national product, industrial production, and inflation."

"This economy is not delivering robust corporate profits, although real growth and employment are quite strong," notes Greg Smith, chief of investment research at Prudential-Bache. The low rate of inflation has dampened profits, as has the high cost of money, which continues to penalize the bottom line.

The clincher is that the prevailing high interest rates mean that yields from fixed-income securities are more attractive than those from stocks. Cooperman estimates that the Dow will have to drop to the 1050-to-1100 range to make stocks attractive again, at a time when five-year Treasury bonds are yielding a guaranteed 11.5 percent. The Goldman Sachs partner believes that for all of 1984 the return on cash will be better than the return on stocks.

These explanations are not necessarily contradictions, but different strands of the same skein. The U.S. recovery has been snappy but lopsided, characterized by record real-interest rates and mammoth budget and trade deficits. U.S. interest rates have helped keep the dollar strong, which in turn has attracted foreign capital that has helped finance both the budget and trade gaps. It also helped to fuel a rising stock market. And cheap imports, the result of the overvalued dollar, have kept a lid on inflation.

But leverage works both ways, and these pluses could simultaneously become minuses. The drop in the dollar, if it speeds up, will be followed by higher interest rates and higher inflation. At some point, this could impede—if not altogether halt—the recovery, which would mean a substantially larger budget deficit as federal-tax receipts slow down. None of this would be good for stock prices, and it's possible that today's baby-bear market could grow into a great big papa bear. ■

The National Interest/Michael Kramer

THE MONDALE MALAISE

Leader by Default

HE MORNING'S PAPER TOLD A FAMILIAR tory: Another poll had been taken, and Valter Mondale was still trouncing his ivals for the Democratic presidential omination. I thought the candidate ould be pleased. He wasn't. "All it's onna do is raise expectations still furher," says Mondale. "And it's inevitable hat the race will get tighter, and then ou guys will be writing pieces about iow I'm collapsing."

Mondale was right, but the pieces iave yet to be written. Mondale's faded ıll right, but only minimally, and more mportant, none of the other candidates s seriously challenging him. All that's iappening is that the seven lagging lwarfs are redistributing the crumbs among themselves—and Snow White renains comfortably ahead.

But.

During the past two weeks, I spoke vith 107 people in Iowa and New Hamphire. Nothing scientific, mind you, but hen again, my findings didn't vary much rom the pollsters' surveys. The most triking result was the softness of Mondale's support. Most of the people in my ample seemed resigned to Mondale's "inevitable" nomination. But only six oters expressed even a smidge of enthuiasm for the former vice-president. Most of my respondents wished there vere someone else.

One would think that Mondale's outsize pluralities—over 30 percent in ecent surveys—would represent a greater commitment to his candidacy. Some observers believe his lead reflects a perception that he's electable. I think nstead that Mondale's "strength" is a product of hopelessness and despair, a perception that no one can top Ronald Reagan in November. "We Democrats should be looking for someone to beat Reagan," says a campaign manager for one of Mondale's opponents. "What I think is going on, though, is that most Democrats believe the president can't lose, so they're not putting any effort into trying to select the best candidate. They're just going through the motions, blindly ratifying the decision of the party's leaders and Big Labor to go with Mondale. And those who *are* upset about it are thinking of Jesse Jackson, because telling a pollster you're for Jackson requires the least thought. These people don't want Jesse as the nominee, but a vote for Jackson, as the most improbable of the candidates, is a safe way to send a message of discontent. It's safe because no one really believes Jackson can get the nomination, and so no effort has to be expended to make a considered choice. Which is an exercise people *would* be willing to get into if they thought it mattered who the Democratic nominee would be."

Meet the candidate: *Going through the motions in New Hampshire.*

This analysis explains the inchoate concerns of the people I met. Mondale seems to be doing well because a general-election victory is thought to be out of reach. If the Democrats believed they had a chance in November, they might be more excited about Mondale—or they might be actively looking for another candidate.

The problem is not simply Reagan's roll; it's Mondale's caution and seeming lack of boldness—a posture highlighted to Mondale's disadvantage by Jackson's supercharged rhetoric. Even the union members I spoke with who are *for* Mondale wished he would prove his independence by disagreeing with labor. They know that the country wants a president who doesn't appear to be in anyone's hip pocket, not even their own.

Meanwhile, as Mondale predicted, the expectations game is being played with a vengeance. And especially in New Hampshire, history has proved that a candidate can win by losing. This time around, the press is being up-front with its yardsticks: *Time* says Mondale must get 40 percent of the Iowa-caucuses vote to win, no matter how everyone else does; *Newsweek* makes that 50 percent. *Newsweek* says Mondale needs 40 percent in New Hampshire; *Time* hasn't set a figure, but it has said Mondale must beat his closest challenger by ten points—otherwise, he will have lost.

Does anyone else have a chance? If he does, the polls have yet to show it. But a surprise *is* possible. The undecided vote is close to 20 percent, and conventional wisdom holds that those who favor Mondale are already for him. If the undecideds break for one of Mondale's rivals, instead of fracturing among several of them, the Democrats could have a race after all. The softness factor is a real danger for Mondale. The very same problem afflicted Ed Muskie in 1972. Back then, Muskie was leading the field with 65 percent of the vote a month before the New Hampshire primary. On election day, Muskie had lost nineteen points. The same could happen to Mondale on February 28, and Mondale's share of this year's New Hampshire vote is now said to be slightly under 40 percent. So it is possible that Mondale could be stopped.

By whom? Well, John Glenn continues in second place in the polls, but, like Mondale, Glenn generates little excitement. Jackson, besides drawing the fed-up vote, has already won his race. Jesse's "Trite Makes Right" campaign (which is covered by a press corps dubbed the "Soul Patrol") has won Jackson the presidency of the black nation. One hears little about any other black leader these days. Jackson has

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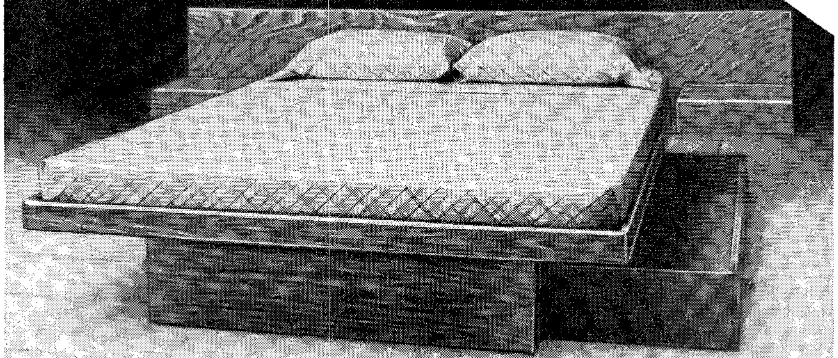

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emerged. He is *the* black leader, the hei to Martin Luther King Jr.

Alan Cranston has set his own goal. he doesn't finish at least third in Iow says Cranston, he's just about througl George McGovern, at first simply a ser timental favorite, has become the Demc cratic party's conscience. "I learned i 1972 there are some things worse i politics than losing an election," say McGovern. "I would not change place with the man who won." With lines lik these, McGovern has become a mor politician, which is almost a contradic tion in terms. If he'd started earlie McGovern might have had a better sho

Gary Hart is the most intriguin challenger to Mondale. He is the onl one of the white Democrats to move u appreciably in the latest polls—and ev ery one of his (so far few) supporter seems genuinely enthusiastic about hi candidacy. He has a good organizatio in Iowa, an even better one in Nev Hampshire, and he is clearly hitting hi stride. If he does poorly in Iowa (and thi is being written four days before thos caucuses), he could die in New Hampshire. But a third place in Iowa—an certainly a second—would give him lif in New Hampshire and perhaps beyond

Hart hasn't changed his message He's changed his medium. He doesn' deliver a speech well, so for the mos part he's stopped giving them. Nowadays, he speaks for three or four minute and then takes questions from his audiences. The questions are invariably the same, and Hart reels off seamless answers that are well reasoned and responsible. In fact, they are chunks of the speeches he used to give. As answers they appear as the spontaneous expressions of an intelligent and thoughtful person—which Hart actually is.

Hart is a shy man who will regularly avoid shaking hands with voters unless prompted by an aide—and all the while as he stands to the side, his natural good looks elicit the "wows" one would expect of a man who only five years ago was designated one of the "Ten Sexiest Men in America" by *Playgirl* magazine.

Finally, the Hart effort is seeking to capitalize on the candidate's star quality. In Iowa and New Hampshire, Hart has been making the rounds with Carole King, who is Hart's number-one celebrity supporter. ("I think I symbolize hope to a lot of people," says King. Oh well, she's a wonderful singer.)

Hart's great strength is that he projects intimacy. He instinctively treats voters as individuals, in contrast to Mondale, who seems to see people only as members of groups. He is most impressive when confronted with hostile questioners. Most candidates will joke their way around such confrontations. Hart takes the time to respond. He may not win over the person, as he didn't in

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Derry, New Hampshire, last week when a man wanted to know why members o Congress are entitled to "gyms and larg staffs and big travel budgets." But he can win over the rest of the audience, which is usually embarrassed for the ques tioner because it knows him as a neigh bor. By resisting the temptation to trea an irrelevant question as foolish, Har demonstrates a compassion that wear well.

The flip side is that Hart may be too rhetorically soft. The prepared text of hi speech to students at the University o New Hampshire last Tuesday said Ronald Reagan "just doesn't give a damn. Hart changed that to read Reagan "doesn't care." "I just wasn't comfortable with 'damn,'" says Hart. "I'm not sure I know why, exactly." Later Hart toned down his text's criticism o Reagan as immoral. When he spoke "immoral" became "indifferent."

There's more to this than meets the eye. It's not simply that Hart is rhetorically cautious. It's that he seems to know when criticism won't fly. "Yes, he believes that Reagan's presidency has been immoral in many respects," says Hart's press secretary, Kathy Bushkin "But he knows that the people don't really believe it, so the word 'immoral lacks credibility, and that's why he insisted on taking it out of the written text."

Bushkin is making an important point. Those Democrats who believe their nominee must be able to compete rhetorically with Ronald Reagan are wrong. In the first place, no one can. And second, with the nation looking for calm maturity in its leader, the deftness Hart displays in avoiding the sensational formulation is a model of the only kind of plain speaking that could have a chance against the president.

With its rise in the polls, the Hart campaign is actively encouraging heightened expectations. Hart is desperate for cash. By playing on his climb in the surveys, he is attracting media attention. "And that gets me more money," says Hart. "Which then allows me to buy TV time, which then inches me up in the polls still more, which gets more press coverage, which gets more money."

If Hart's strategy doesn't work in the first two contests, he'll be gone. But if he sought to downplay his rise—and therefore didn't get the attention and then the money and then the TV—he'd be gone anyway. In other words, it's a gamble worth taking. And perhaps, just perhaps, Gary Hart will be the George Bush of 1984: a politician basically out of sync with the party's eventual nominee, but one who does so well during the primaries that he forces himself on the ticket as the vice-presidential candidate. And then there's 1988. ■

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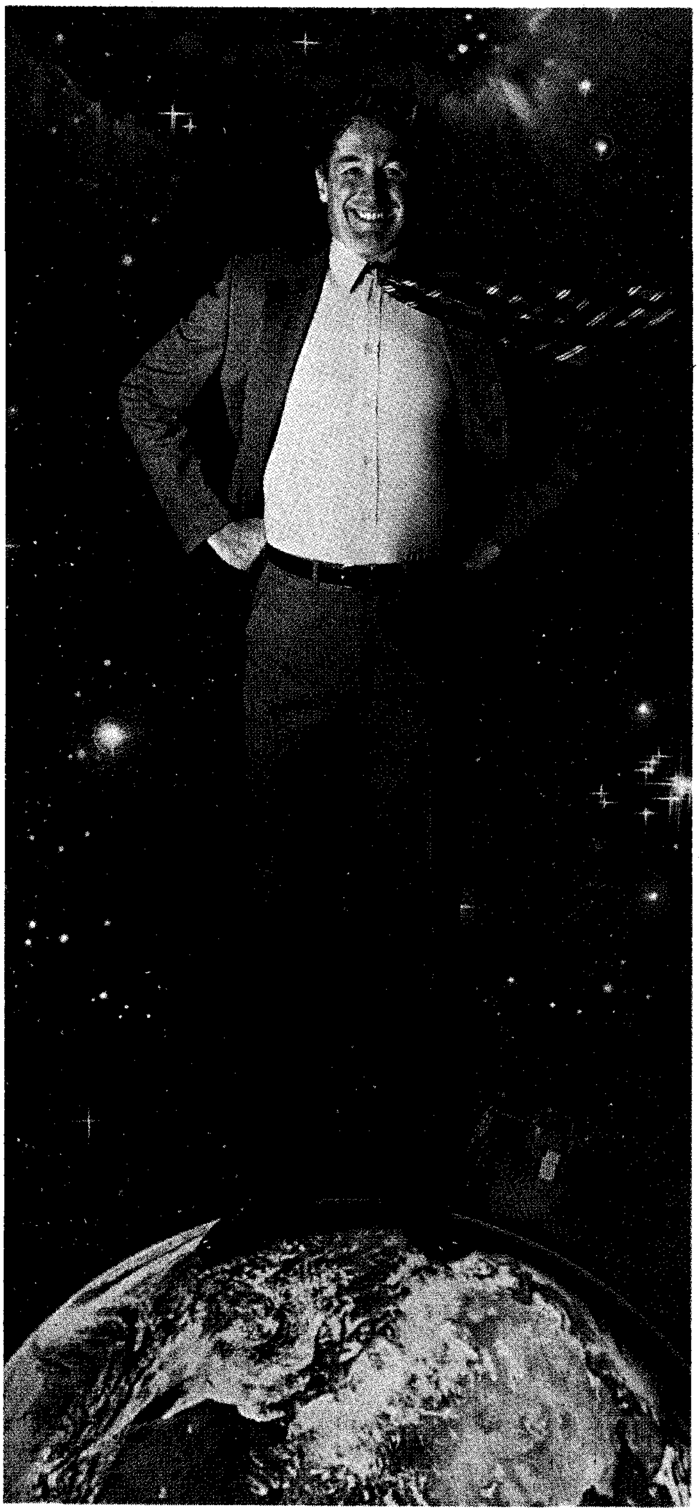

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Noble intentions could not keep the games from turning into a marketing free-for-all. Though the Los Angeles Olympic Organizing Committee has allowed only 30 companies to call themselves official sponsors (for a minimum $4-million contribution each), hundreds of companies have been able to sneak affiliations through dozens of (less expensive) back doors. Consumers shouldn't assume that the five-ringed Olympic logo is a sort of Good Housekeeping Seal of approval. It's nothing but a sign of corporate "generosity" (that is, corporate giving that usually turns out to be self-serving and cleverly exploited).

But oh, the rewards for exploitation! Recently, *Advertising Age* surveyed Americans about how they feel toward companies tied to the Olympics. A third of the 1,253 adults polled claimed they'd be inclined to buy a brand or product simply because its manufacturer sponsored—or supplied products to—the Olympics. And even if a company's sales don't spurt as a result of its Olympic connection, there'll be a burnishing of its image, the survey found: Some 44 percent of those polled confessed that they thought better of a company for its seeming altruism.

There must be a lot of "better thoughts" out there, generated by legions of corporate altruists—so many, indeed, that it's hard to keep the company players straight. Chevrolet was the official car of the winter Olympics (no, it needn't stop calling itself a sponsor just because the games are over); Buick is the official car of the summer games; and Subaru sneaked in as "official," too—it was the official sponsor of the United States ski team.

Canon makes the official 35-mm. camera, Kodak the official non-35-mm. camera, and Fuji the official film. Pan Am flew the athletes to Sarajevo; United Airlines will fly them to Los Angeles. A. H. Robins's Allbee and Z-BEC brands are the official vitamins of the summer Olympics; Lederle's Centrum, Centrum Jr., Spartus, and Stresstabs were the official vitamins of the Sarajevo games.

Xerox is the official copier, A.T.&T. the official telecommunications company, Kellogg the official cereal. ARA Services is preparing and serving food to the athletes without charge, and Converse is providing the sneakers. Southland, parent company of the 7-Eleven convenience stores, has contributed a velodrome; McDonald's, a $4-million swimming pool; I.B.M., computers; Brother, typewriters. Westinghouse Furniture Systems is billing itself as the official office-furniture supplier of the 1984 Olympics. There was even a winter-Olympics hairdresser—Ruffles, of Beverly Hills. (Only one sponsor also supported the 1932 games in Los Angeles—that's Arrowhead Puritas water.)

Fair enough—all these companies are in some way "official," but not all are official *sponsors.* To flaunt the Olympic rings—the only symbol protected by a special law other than the trademark law—a marketer must donate $1 million to the United States Olympic Committee or about $1 million to the Sarajevo Organizing Committee or at least $4 million in cash and products to the Los Angeles Olympic Organizing Committee. (The Los Angeles committee can command such a large contribution not only because the summer games will be held in this country but because they are traditionally much more popular than the winter Olympics.)

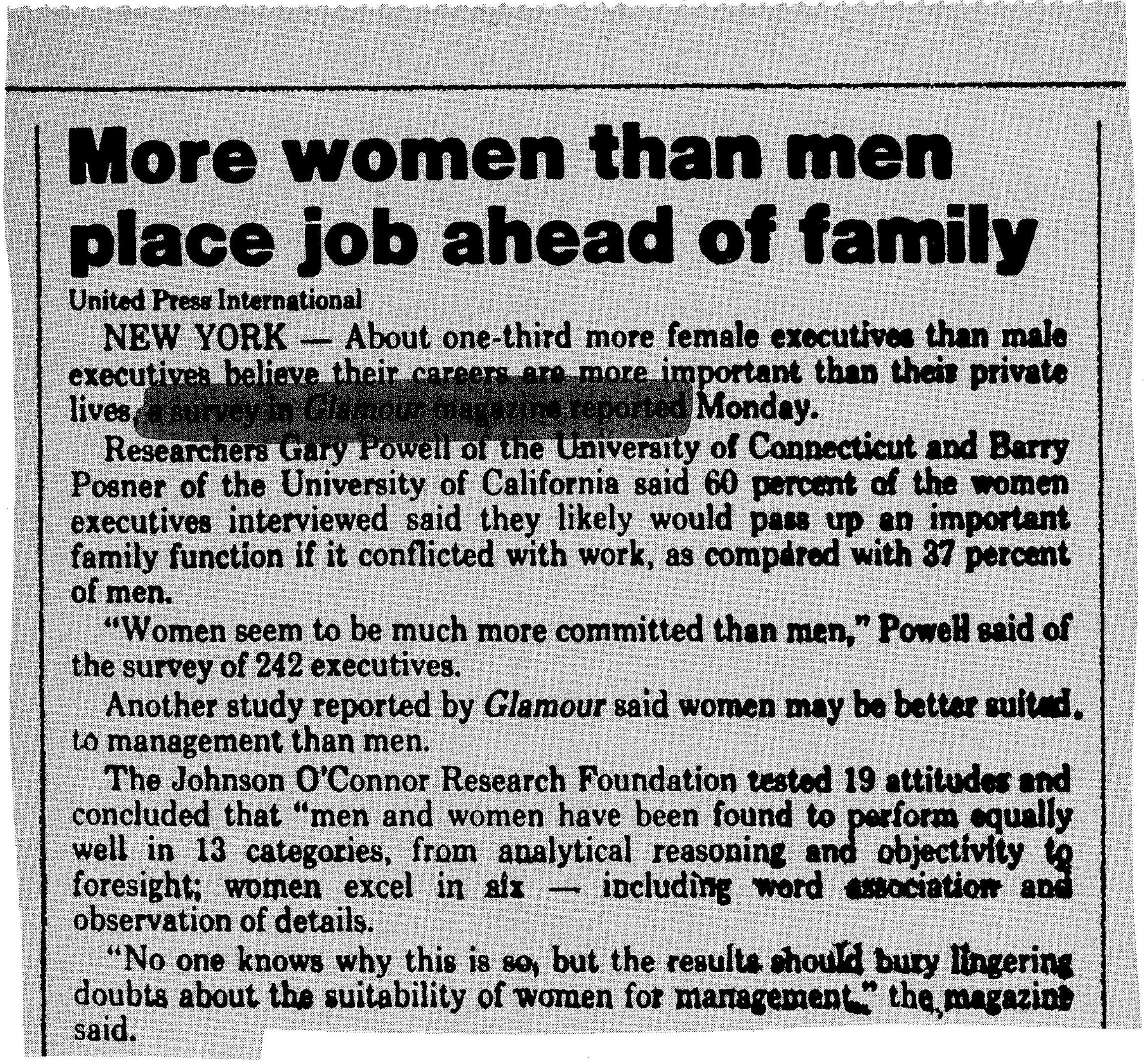
A marketer who doesn't want to spend quite this much can simply furnish enough goods or services to be designated a supplier. Sunkist, for example, is giving the athletes fresh fruit. Hostess, which is both sponsor and supplier, is promoting its Twinkies, fruit pies, and cupcakes that way, noting that it is "proudly supplying today's U.S. Olympic team. And tomorrow's," and noting that "Hostess is with America's youth from the time they dream of Olympic gold to their moment of glory." The confections are, the ads say, "part of our American tradition, like the Olympic Spirit itself."

Or a company could sponsor one of the 33 teams. (The contribution required varies from team to team.) Shulton, maker of Old Spice, Breck, Cie, and Blue Stratos, is a U.S. track-and-field-team official sponsor. (The same team is allowed to have dozens of sponsors.) Shulton donated $50,000 and is raising more money throughout the year with a "Looking Good America" promotion: The company is selling official warm-up suits, and part of the purchase price goes to the track-and-field team.

Anheuser-Busch's Budweiser, Budweiser Light, Natural Light, Michelob, and Michelob Light have contributed $11 million to snag an official sponsorship of the U.S. Olympic Team. But Miller Brewing Company has also nabbed the five rings—and designation—by coming through with millions for the bike, hockey, and ski teams and by guaranteeing $3 million to operate

Photograph by Chris Morris/Black Star.

A Condé Nast Package Magazine. Copyright 1983 by The Condé Nast Publications, Inc.



More women than men place job ahead of family

United Press International

NEW YORK — About one-third more female executives than male executives believe their careers are more important than their private lives, a survey in *Glamour* magazine reported Monday.

Researchers Gary Powell of the University of Connecticut and Barry Posner of the University of California said 60 percent of the women executives interviewed said they likely would pass up an important family function if it conflicted with work, as compared with 37 percent of men.

“Women seem to be much more committed than men,” Powell said of the survey of 242 executives.

Another study reported by *Glamour* said women may be better suited to management than men.

The Johnson O'Connor Research Foundation tested 19 attitudes and concluded that “men and women have been found to perform equally well in 13 categories, from analytical reasoning and objectivity to foresight; women excel in six — including word association and observation of details.

“No one knows why this is so, but the results should bury lingering doubts about the suitability of women for management,” the magazine said.

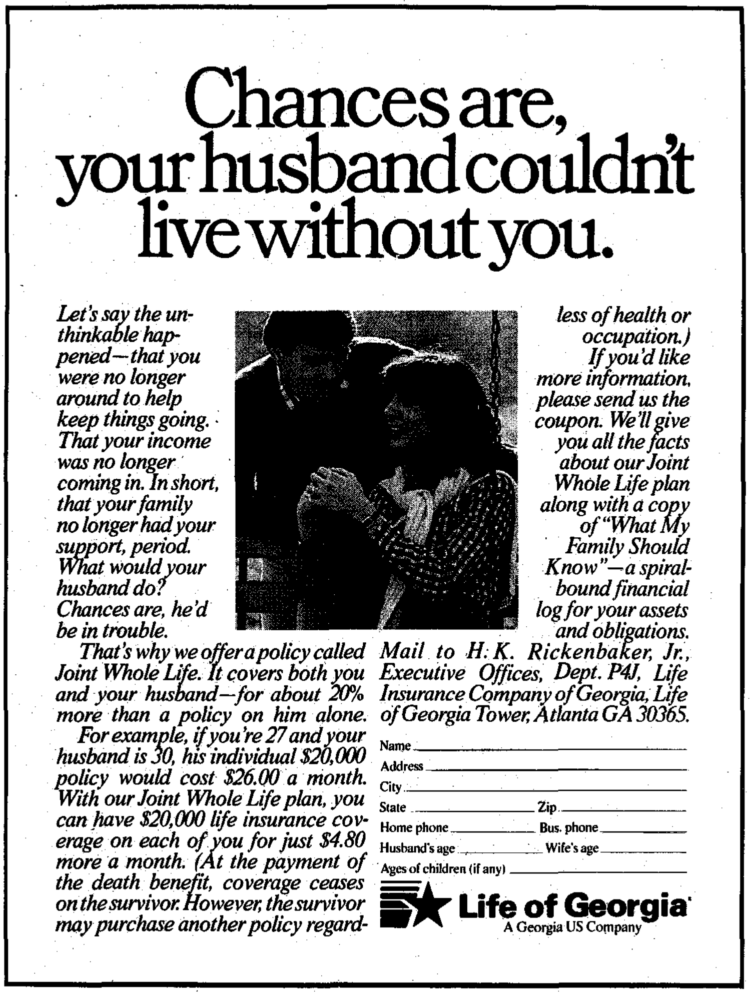
GLAMOUR— THE FASHION & BEAUTY MAGAZINE THAT TAKES ON THE ISSUES

Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

People weekly performs

"We knew that People was *the* magazine that would help us to reach our market, and it did."

—Hugh Rickenbaker, Vice President, Corporate Affairs,
Life Insurance Company of Georgia



Chances are, your husband couldn't live without you.

Let's say the unthinkable happened—that you were no longer around to help keep things going. That your income was no longer coming in. In short, that your family no longer had your support, period. What would your husband do? Chances are, he'd be in trouble.

That's why we offer a policy called Joint Whole Life. It covers both you and your husband—for about 20% more than a policy on him alone.

For example, if you're 27 and your husband is 30, his individual $20,000 policy would cost $26.00 a month. With our Joint Whole Life plan, you can have $20,000 life insurance coverage on each of you for just $4.80 more a month. (At the payment of the death benefit, coverage ceases on the survivor. However, the survivor may purchase another policy regardless of health or occupation.)

If you'd like more information, please send us the coupon. We'll give you all the facts about our Joint Whole Life plan along with a copy of "What My Family Should Know"—a spiral-bound financial log for your assets and obligations.

Mail to H. K. Rickenbaker, Jr., Executive Offices, Dept. P4J, Life Insurance Company of Georgia, Life of Georgia Tower, Atlanta GA 30365.

Name ________
Address ________
City ________
State ________ Zip ________
Home phone ________ Bus. phone ________
Husband's age ________ Wife's age ________
Ages of children (if any) ________

Life of Georgia
A Georgia US Company

When Life Insurance Company of Georgia began advertising in People in May of 1982, its main goal was to reach the newest and fastest-growing segment of today's insurance-buying public.

> "Our main objective in advertising in People was to reach young married couples, the two-income, two-career family. We knew that People was *the* magazine that would help us reach our market, and it did. Also, we ran coupons as a part of our advertisements, and we were highly pleased with the conversion rate."

People was the right choice for Life Insurance Company of Georgia because clearly, their kind of people are our kind of people. Nearly 12.5 million adult People readers carry life insurance, and 55% of People's total insurance-carrying audience live in dual-income households. In fact, People reaches more insured adults in dual-income households than any of the newsweeklies. These People readers are young, moving up and moving in. They're setting up households...starting families...planning for the future. And they read People because no magazine better reflects their world as they see it.

People performed for Life Insurance Company of Georgia, and continues to be a significant part of their advertising campaign. Let People perform for you.

© 1984 Time Inc.

Source: 1983 SMRB.

the United States Olympic Training Centers.

Miller—and any company, for that matter—could have used the Olympic name and symbol by buying $3-million worth of ABC commercials during the winter Olympics. (With prime-time 30-second spots fetching up to $260,000—more than twice what's ordinarily charged in prime time—$3 million is not an outrageous sum to spend. On the other hand, this year the TV ratings for many of the Sarajevo events were unexpectedly low—given the six-hour time lag, the results of the games were known here before the events aired.)

As if those options don't provide rope enough to tie an Olympian knot, there is still another avenue: licensing. Dozens of companies have contributed a down payment, and pledged royalties of about 10 percent, on all Olympic-related goods sold. Former world heavyweight champion Ken Norton pledged $500,000 for the privilege of hawking "official key chains." The Olympic insignia appears on lap blankets, caps, visors, lunch kits, picnic baskets, telephones, jewelry, binoculars, spoons, forks, knives, plates, posters, pens and pencils, dolls, playing cards, wallets, school supplies . . . even a Super Turf hockey surface.

Levi Strauss appears to be one of the smartest investors in this year's competition. By the time the summer games are over, the company estimates, it will have spent (during a four-year training period) $12 million to outfit the winter and summer teams as well as 60,000 staffers for the August games. But Levi's has also plowed another $38 million into advertising and promotion, a sum it expects to recoup in licensed merchandise. Already it has sold thousands of souvenir duffel bags,T-shirts, and those red-white-and-blue warm-up suits that many of the U.S. Olympic winter teams have sported.

How do the various organizing committees decide with whom to bunk? Largely through the old-boy network, says Arthur Kuman, of the U.S.O.C. "We look for what's in the best interests of the team and go first to our longtime supporters." (Cigarettes, hard liquor, and feminine-hygiene products are apparently not in the best interests of the team—none of the committees would accept their help.) Many longtime supporters rush to claim the key sponsorships—to keep their rivals out. "Coca-Cola has been an Olympic sponsor since 1928, and now it's snapped up Los Angeles, Sarajevo, and the U.S.O.C., so Pepsi couldn't get a whack at them," says Lou Haugh, managing partner of Westport Marketing Group, a promotion company involved with the Olympics.

But better than merely pre-empting a rival is siding with the White Hats. "We feel our products have good food value," says Bill Deeter, spokesman for M&M/Mars, whose M&M's and Snickers were dubbed the official snack food (the company did not want the designation "candy"). "And what better way to dispel myths that they don't than with the Olympics? It's not just the representation with the good guys; it's that the audience is the active-life-style people we're trying to reach."

The two leading brewers have hopped aboard the Olympic bandwagon because it's an efficient way to reach their target audience. "Research shows us that the demographics of the sports fan and the beer consumer are a near-perfect match," says Alan Easton, a vice-president at Miller Brewing Company. "It also tells us that identifying with sports reinforces the established perception of our products on the part of consumers. And don't make the mistake of thinking that commercial airtime is the only way to reach the consumer. Whatever you get out of being a sponsor is up to you. Most smart companies are milking the Olympics, promoting and publicizing their connection. If we had to pay advertising rates and buy the space of the stories generated by our support of the Olympic Training Centers, it would have cost us $12 million."

Brother Industries donated 5,000 electric and electronic typewriters to the L.A.O.O.C. to accommodate reporters covering the games. "We'll never get back what it cost us by selling that much product," says Hal Fair, national product coordinator. "But we're advertising our involvement to the trade and in a billboard in Times Square, and waiting for the goodwill to roll in."

More than goodwill should roll in: Contributors get options to buy tickets to the events and to rent hotel rooms. The unconnected fan might get lucky and be drawn in the lottery that dispenses seats; the sponsors will be offered nearly 10 percent of the worldwide supply of 8.3-million tickets. Which gives companies even more promotional ideas. Fuji Film, Converse, and K Mart, among others, are offering trips to the Olympics as a promotion. Mars is toting a six-foot candy-filled jar around America; ten people who come closest to guessing the quantity inside can bring their families to the games courtesy of Mars. Atlantic Richfield, which is offering "Olympic tune-ups" at its Arco stations, is buying 18,000 tickets.

For most of us stay-at-home fans, it will be something of an Olympian effort to sort through the promotions and affiliations of the commercial players. "By the time the summer games end, in August," says Haugh, "the public should be as winded from the Olympic binge as the athletes themselves." ■

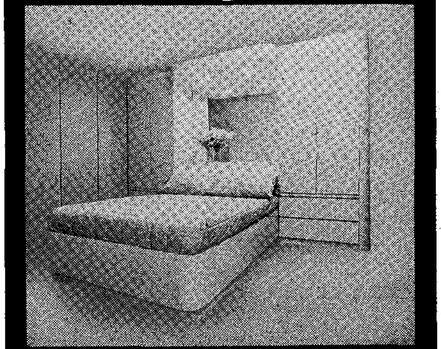
If you think a double axel belongs on your car, come to Skyrink.

Come practice the mechanics of ice skating at our public skating sessions. You'll skate indoors where the weather's always perfect, on the only Olympic-size ice skating rink in town. And whether your axels need repair or you'd just like to firm up your freestyle, you can do it weeknights from 8:30 to 10:15, weekends from 8 to 11 and afternoons too, for as little as $4.50.

Think skyrink

New York's only indoor, year-round Olympic-size ice skating rink.
450 W. 33rd Street (212) 695-6556
Near Madison Square Garden

Let Your Imagination Take Form



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• KITCHENS • WALL SYSTEMS
• MURPHY BEDS • TABLES

EVERY CONCEIVABLE LAMINATE AND FINISH IN THE WORLD.

Complimentary Interior Design Services

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1612 FIRST AVE. 737-7334
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FAST TRACK

GALLOPING CONSUMPTION

AN APPOINTMENT WITH BIJAN

THE BRASS PLATE READS "BY APPOINTMENT Only." This was also inscribed over the buzzer, which I rang. There was an interested mutter from the window-shoppers as the door was unlocked by a fellow in a black tie, stiff collar, white mess jacket, white gloves. Thus, my companion and I entered Bijan—Designer for Men.

Bijan opened two months ago on Fifth Avenue between 54th Street, on the corner of which stands Gucci, and 55th Street, whose corner is occupied by Fred, the jeweler. Fine placement. Fred and Gucci also are presences on Rodeo Drive, Beverly Hills, which is where Bijan started out eight years ago. But Bijan, an Iranian with a flair for consumerist gimmickry (bejeweled handguns and so forth) has succeeded in making even Gucci and Fred seem comparatively humdrum. We are talking about an attempt to transplant Beverly Hills mores to Manhattan.

Within, a young woman with shiny hair checked us out and sent for a salesman. He arrived in a twinkling, gleaming like Omar Sharif on a good day, and took us on a "tour" (his word). The interior of Bijan is white, beige, filled with closets. Fur wraps, cashmere sweaters, silk shirts are spilled here and there with careful carelessness.

Stop one was at a jacket. Cashmere. Handsome, if you like cashmere jackets. How much? "Eighteen hundred dollars," the salesman said, smiling brilliantly.

Moving on, I scrutinized a sleeveless sweater of scarlet silk and mohair ($375), and a stripy silk dressing gown ($1,000, or, with matching pajamas, $1,800), and tried on a reversible crimson-and-dark-blue sailing jacket, which would set me back $850.

The salesman, and the girls in silk dresses who wove in and out of my tour, were tireless smilers. The Gucci sneer this wasn't. The pressure was gentle, relentless. I bought a tie. Not one of the ties saying "Bijan" on the front, but a navy-blue number, with the maker's name well out of sight. It cost $119.08.

Suddenly, Bijan himself was there—a slight, trim man in his mid-thirties with Roger Vadim teeth and hair that rose urgently off his scalp. A baldish man was apologetically suggesting some alterations in a shirt. "I'll make the collar smaller," Bijan said. "No problem."

At the customer's side was a thin woman in black. She was deeply tanned, and, defying the rainy day, wore dark glasses atop her head. Two impassive teenage girls were sitting behind them, wearing scuffed jeans and Rolex watches, and holding Vuitton bags. The customer also wanted a tie. Bijan's muscular wrists flickered as he pulled out tie after tie. His own tie was beige, except for the knot, which was white. He had a matching beige silk handkerchief.

Very much the Bijan Look, this. Things match. Materials are soft, fine, reeking of expense and destructibility (the only note of disapproval I ran into was when I asked for a Shetland). It's the look of the southern Mediterranean and the Levant. As to the fantastic prices (my own Savile Row tailor will make two suits for slightly more than the price of that off-the-peg cashmere jacket), that is part of the product. The statement is: We are not bazaar people. No hagglers, we.

We left, past the servitor in tails, on the wine alert with a silver tray, past the artfully displayed copies of *Le Figaro, La Stampa,* the Dallas *Times Herald,* the Arabic and Hebrew newspapers. The framed photographs by the side door were of Cary Grant and Prince Charles, neither of whom have I ever spotted with matching handkerchief and tie.

ANTHONY HADEN-GUEST

LOCAL HERO

Drive, He Said

THERE ARE FEW BRANDS OF New York mad like the one I get when someone "upstreams" me and picks off a taxi I was sure was mine. And nowhere is the practice more ferocious than at the Vanderbilt Avenue entrance to Grand Central Terminal.

On a rainy night there not too long ago, I allowed myself to be cut off once and wrote it off to chivalry. But just as I was going for the next cab, a white-haired man shot from the shadows and met my protests with mutterings about his wife's heart condition. No excuse was going to keep me from the throat of the fellow who beat me out of the third cab by leaping in through the opposite door. I glared at the thief, who was by now smugly motioning the driver downtown. And then I looked at the cabbie, who turned to his passenger and said, very evenly, "Out."

"A fare's a fare," came the pouting reply.

"I saw this guy first," said the cabbie. "You're not riding in my cab."

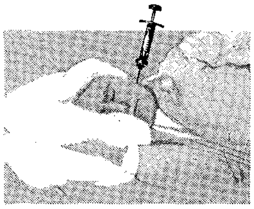
The trip to the Upper West Side came to $6. I gave the driver a $20 bill and told him to keep the change, just like in the movies.

CARTER WISEMAN

Photograph by Alon Reininger/Contact. Illustrations: top, Guy Billout; right, Peter Elwell.

MR. PEEPERS'S NIGHTS

Peeps Contemplates Shots in the Face



SINCE NO ONE INVITED ME TO A single party this week, I decided it was time for a long look in the mirror. No wonder, I thought. I'm ready for the knife. I must call Dr. Tom Rees immediately. I began to pull and tug at my folds of skin. Whatever I did, I looked like an old Oriental with a mail-slot mouth. I smiled, and the lines stayed there just like in a shirt cardboard bent too often. I had paid for all those nights and lavender dawns—every beaker, every smoke, every grimace of distaste or too lavish smile, every wasted kiss, every sun-drenched sin. Just then, a woman I know came in from Los Angeles. I hadn't seen her in years. Her 39-year-old face had stopped at 36.

"It's collagen, Peeps," she said. "I've had shots in my face for three years. It's perfectly safe. It's a natural substance. Every three months I get another shot. It only takes 30 seconds."

"What happens if you don't get them?" I had to know.

"It goes back to what it was, plus normal aging. But this is old stuff, Peeps," she said. I was way behind. Dermatologists and plastic surgeons had been going at it competitively since sometime before 1981. Tens of thousands of people were running around with young, plump collagen cheeks, and I never guessed. What I had mistaken for the clear brows of comparative youth were often a few c.c.'s of cowhide.

Dr. Gerald Pitman

I called Dr. Gerald Pitman, the only plastic surgeon who ever invited me to dinner. I had seen his two young sons in pajamas. A stable family life is vital in anyone who takes a needle to my face. Sitting in his office, I was tempted by all the nose jobs he had drawn on the walls, and as I read *Face to Face*, the Pitman newsletter, I was almost ready to let him suck all the excess fat from my body (suction lipectomy).

"The implant is a suspension of collagen—that is, a protein in salt water manufactured from cowhide, called 'bovine collagen,' " he said. Since it was a protein, it would be absorbed, but there is some residual collagen, so that after the initial treatments it may be 6 to 24 months before the next "touch-up." I mentioned my friend's going every three months. He said she was unusual. "That she is," I said.

"Collagen is useful for filling out depressions, not for pulling up sagging tissues," he said, looking right at me. "It's to plump out, not to pick up."

"Then how about a mini-lift?" I asked. "We have a saying, 'Mini-lift equals mini results,' " he said.

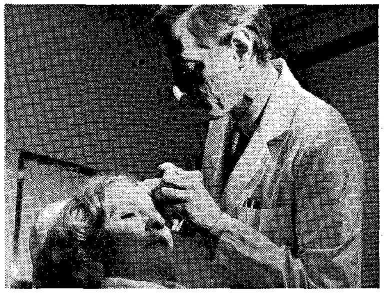
I asked to see some before-and-after pictures, and he produced them. He was also kind enough to show me the needle, which wasn't too dreadful. He explained that he charges by the c.c. of collagen ($250 a c.c.).

Though I am Presbyterian, I went for a second opinion. I hadn't seen Dr. Gerald Imber since he got out of his family-filled gunmetal Morgan at East Hampton Aire. I had already begun to notice a certain sameness to the successful plastic-surgery office—three free-form walls meeting one wall of carpet. I browsed the brochures of the Institute for Control of Facial Aging (cf. Imber and partner). I was so grateful for the forgiving light in Imber's private office that I didn't mind when he took calls from a sailor about joining his crew for sailboat racing ("My obsession," he said) and from a real-estate syndicate. "Talk to me about collagen," I said.

"It's the hot ticket. It's taken over the world," he said. "One day you smile and it doesn't go back. That is the day you are ready for collagen."

Like Dr. Pitman, he showed me pictures, and he gave me all the warnings—you can be or become allergic even though you are tested. He mentioned the one case of partial blindness reported from Texas that occurred when a shot between the brows went too deep. There is a chance of welts or a hard mass that can be treated with antihistamines.

When Dr. Imber showed me the syringe, he squirted a few drops on his hand and wiped them off with a tissue. "Why didn't you rub it in?" I asked. "It's greasy," he said. And then it was time for his Italian lesson.



Dr. Gerald Imber

I went home in a muddle, but full of confidence in both men. Would I fall into a terrible surgical gap? Too old for collagen, too young for "re-draping"? Now that I knew that each of my lines had a name (from the nasolabial fold to the glabellar frown), I became almost attached to them. I am always suspicious of anything from California, and here I was contemplating a California-bred face, using a process developed in Palo Alto, manufactured by a California monopoly company. I never trust the word "natural." And what, after all, was natural about cowhide protein in my face? Then I worried about the touch-up—the Dorian Gray effect. That meant that if I stopped the shots I would once again be peeping in my mailbox for creamy envelopes and listening to the contemptuous voice of my normally surly answering service give me no messages from all my Abused Hostesses.

Though Imber said he only does his touch-ups once a year, he added, "You can reach a level where you metabolize so quickly you need a monthly injection. Of course, some people get almost a permanent result." What luck!

I considered the pain. Dr. Pitman had mentioned lidocaine in the solution, but I remembered Dr. Imber's saying, "It's painful, but everyone comes back. Ninety-five percent of my patients for this procedure are women. . . . They are more stoic. Men cry like babies."

I kept hearing all about silicone. Now, that is permanent, though in rather bad repute (just like me). One day soon I must call Dr. Norman Orentreich, the silicone king, and find out more. I turned on the television. Though I love *Knots Landing, Dynasty, Dallas,* and especially the vicious *Falcon Crest,* would I be forever condemned to nights of watching the problems caused when very rich people well over 30 live in the same mansion with their parents and siblings? Just then my Museum of Modern Art phone gave its odd little chirp. I smiled through my creases and out I went.

Photographs by Jean-Marie Simon/Visions.

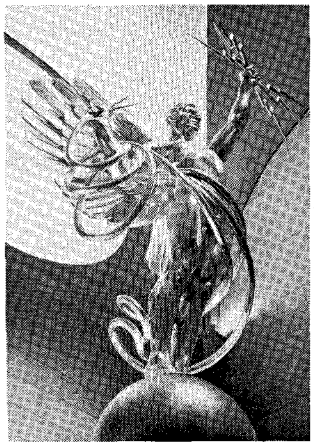
UPDATE

A.T.&T. HONES HOME

SIX YEARS AFTER IT WAS designed, two years after its scheduled completion, and six months after its opening, the A.T.&T. Building (*New York*, November 15 and 22, 1982), on Madison Avenue, is still unfinished.

A.T.&T. has sold its old corporate-headquarters building and moved more than 1,100 people (and its signature statue, "Golden Boy") to Philip Johnson's corporate cathedral. But work on the building won't be completely done until May. A.T.&T. managers say the unusual design of the structure has posed extraordinary construction problems.

In addition, the dismantling of A.T.&T. has made it necessary to readapt areas of the building. The four-story annex, originally scheduled to be a museum of technology, is now slated to provide seminar facilities for A.T.&T. Communications, a division of the newly created high-tech giant.



The executive floors, from 33 to 35, are still under construction and not occupied. All these delays have their price. Originally the building was to cost $110-million, but the price tag has already risen to $220-million. CRAIG UNGER

HARD HATS

Bethesda Blight

FOR MONTHS, DRIVERS USING the 72nd Street transverse in Central Park have been puzzling over the long line of steel fencing and the construction trucks obscuring the Bethesda Terrace. These eyesores, it turns out, are part of the Parks Department's $3.8-million repair of the European-piazza-style terrace, eroded over the years by weather and vandals. Engineers and stonemasons have been restoring or replacing each intricately designed stone put in place by Jacob Wrey Mould in 1873.

The restoration will be going on until February 1985. In the spring, one lane of the transverse will be closed to traffic while work is done on the sidewalk and road around the terrace. P.B.

PRICES

THE RAINBOW ROOM OPENED IN OCTOBER 1934 AND IS NOW celebrating its fiftieth anniversary. Very little has changed over the years except the prices.

	1934	*1984*
Smoked salmon	$ .80	$11.75
Oysters/clams	.50	7.50
Onion soup gratinée	.50	4.25
Bay scallops sauté	1.00	17.25
Coffee	.25	1.75
Sherbet	.45	3.75

L.A. TELEX

THE VENICE FOOD FIGHT

THERE WAS A TIME IN Hollywood when the fights everyone talked about were over who paid out a fair share of the grosses. Now the fights everyone talks about are over who serves the best goat cheese and radicchio.

Last season, Ma Maison's Patrick Terrail and Spago's Wolfgang Puck were the talk of the town. This season, it is actor-director-producer Tony Bill and Bruce Marder, the owner of Venice's West Beach Café, a restaurant famous for its elegant California cuisine and its clientele: You can see everyone from Ali MacGraw to Christopher Isherwood and find Paul Mazursky standing outside on a Sunday morning complaining, "Jesus, there's an hour-and-a-half wait."

The fight began when Tony Bill got together with Dudley Moore, Liza Minnelli, and the West Beach's manager, Julie Stone, who had worked with Bruce Marder for years. The four decided to open 72 Market Street, an American-cuisine restaurant, just a few blocks north of the West Beach. "When Bruce heard about it, he thought Tony Bill was ripping him off," said a friend of Marder's. "So he told *Los Angeles* magazine, 'I think that guy's going to have to do some real soul-searching before he opens that place.' Which got Tony Bill pissed off. So Tony called Bruce and said, 'What is this?' Finally, they kissed and made up."

All was quiet in Venice until the publication of Macmillan's *I Love Los Angeles Guide* for 1984. The guide, written partly by a friend of Stone's, happened to contain a listing for 72 Market Street, which won't open until May, and no listing for the West Beach Café.

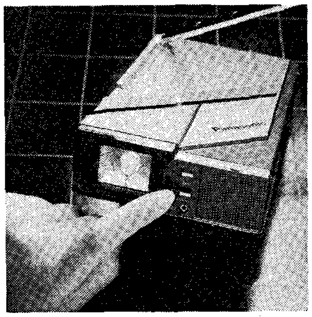
"My friendship with Julie doesn't have anything to do with the listings in the book," said Yvette Lodge, the author. "I didn't recommend the West Beach because I can't find anything worthwhile to recommend it to anyone. I listed 72 Market Street because they were supposed to be open, and I knew, through knowing Julie, that the service is going to be excellent. It's going to be a very caring place."

JEANIE KASINDORF

ON LINE

PANASONIC HAS COME UP with a new fix for TV addicts—the world's smallest color television.

Travelvision has a 1.5-inch-diagonal screen and weighs about 1.25 pounds. That makes it somewhat larger than Sony's black-and-white Watchman, which was introduced last year. But Travelvision delivers a remarkably crisp picture in *color*, which makes it unique. Put it on your belly and watch a late movie while your spouse sleeps. Or catch the soaps at the office. The battery-powered television lists at $469.99 but is retailing for less at Jems Sounds and other stores around town. Right now, however, quantities are limited. J.E.

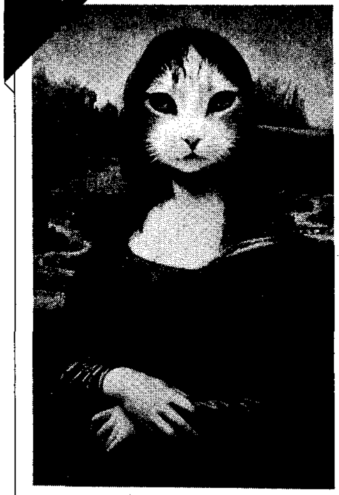


Photographs: left, Wolfgang Hoyt/ESTO; bottom, Don Hamerman.

RUTH RECOMMENDS

BY RUTH GILBERT

The glittering Diana Ross will be at the Westbury Music Fair February 27 through March 11—the show will probably be sold out before you can say jiminy cricket.



THE EMPIRE CAT SHOW

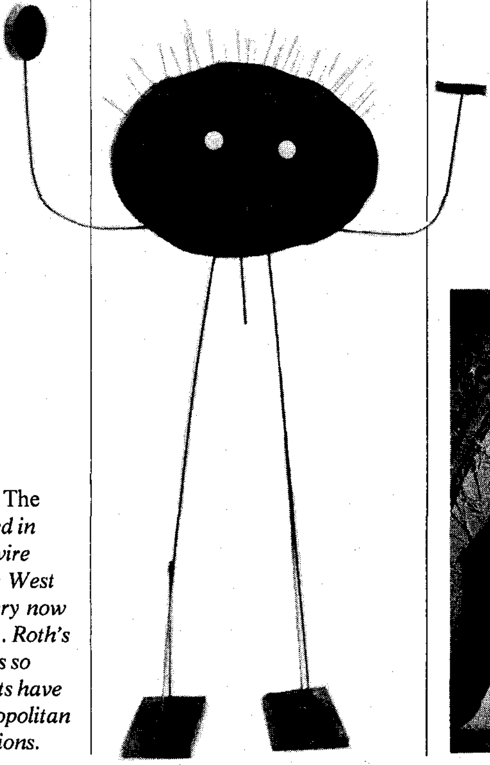
More than 800 cats will be judged in twelve rings February 25 and 26 at the New York Passenger Ship Terminal. Unfortunately, due to prior commitments, Miss Mona Lisa will not be on hand.

'THE GOOD EARTH'

Luise Rainer and Paul Muni star in Sidney Franklin's gripping 1937 film, at the Regency February 26 and 27 in tandem with Frank Capra's classic Lost Horizon. *A double feature made in heaven!*

NIKOLAIS DANCE THEATRE

During its ten-day season at City Center (through February 26), the company will present the eccentric Gallery. *We're not going to identify the dancers—we doubt you'd be able to recognize them anyway.*



'DRAWINGS IN SPACE'

Stage designer Wolfgang Roth's The Mensh *is featured in this show of his wire sculptures at the West Broadway Gallery now through March 1. Roth's work isn't always so frivolous—his sets have graced the Metropolitan Opera's productions.*

'HITCHCOCK BY HITCHCOCK'

An amiable raven pays homage to the great director himself; a retrospective of his TV films is being shown at the Museum of Broadcasting now through April 5.

Photograph, bottom left: Debra Gordon.

Making of a PSYCHIATRIST

By Tony Schwartz

IT WAS A BRISK FRIDAY MORNING IN NOVEMBER. DR. Patricia Paddison's weekly meeting with her patients on 7 South, one of four adult psychiatric units at the Mount Sinai Medical Center, began on an optimistic note. Linda Walsh* reported that she hadn't heard any voices for a week. Robert Pollock, nearly catatonic until a few days earlier, was finally responding to electroshock treatments and even managed to crack a joke. Raymond Turner said that he was sleeping better and felt less anxious.

Then Liza Michaels spoke up. "I want to know what's going on with my medication," she said accusingly to Dr. Paddison. "I want to know why you've got me on 80 milligrams of Haldol"—a brand of anti-psychotic drug—"when I've never been higher than 60 before."

A large, squat 32-year-old woman with a babyish face and a history of manic depression, Michaels

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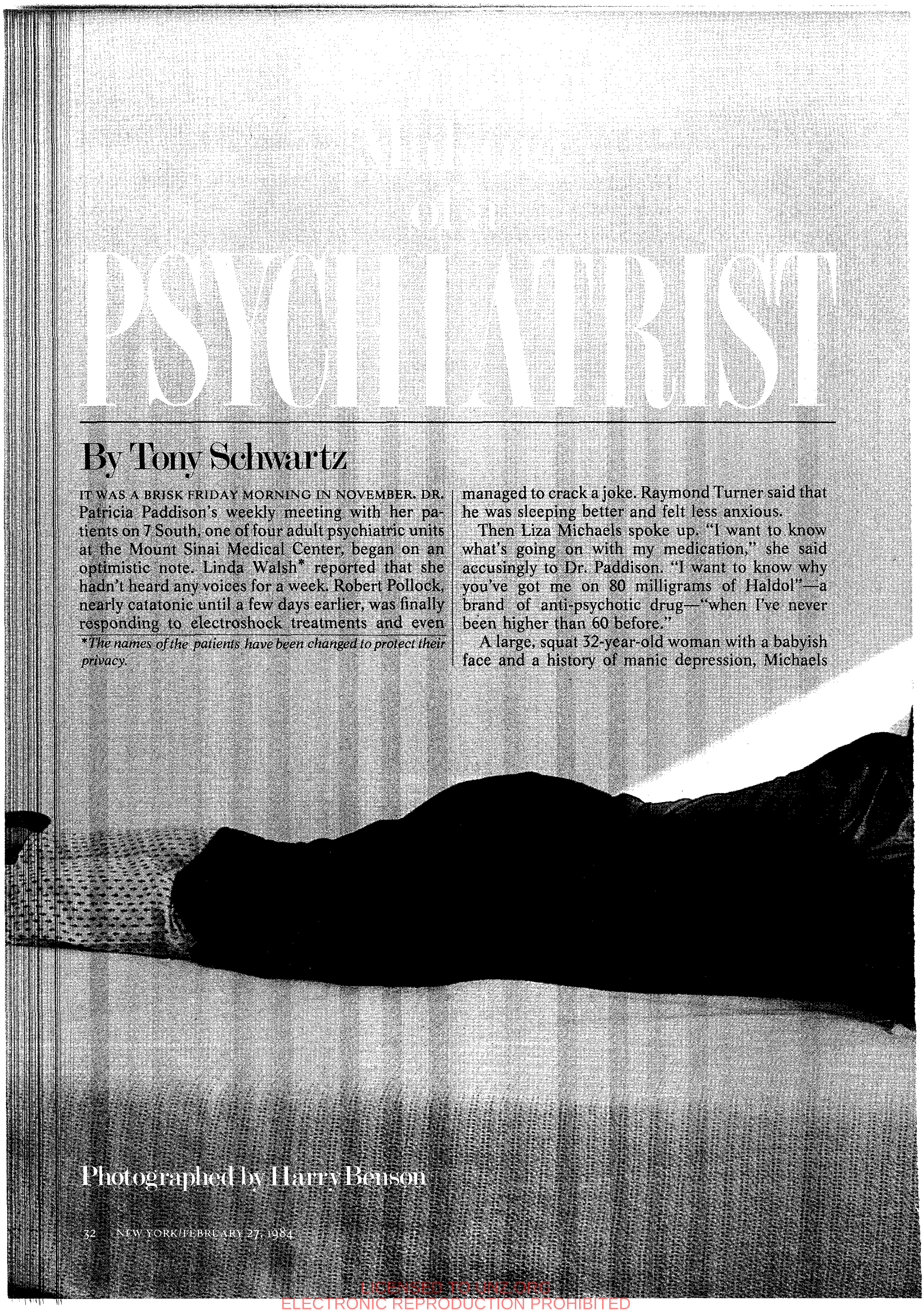
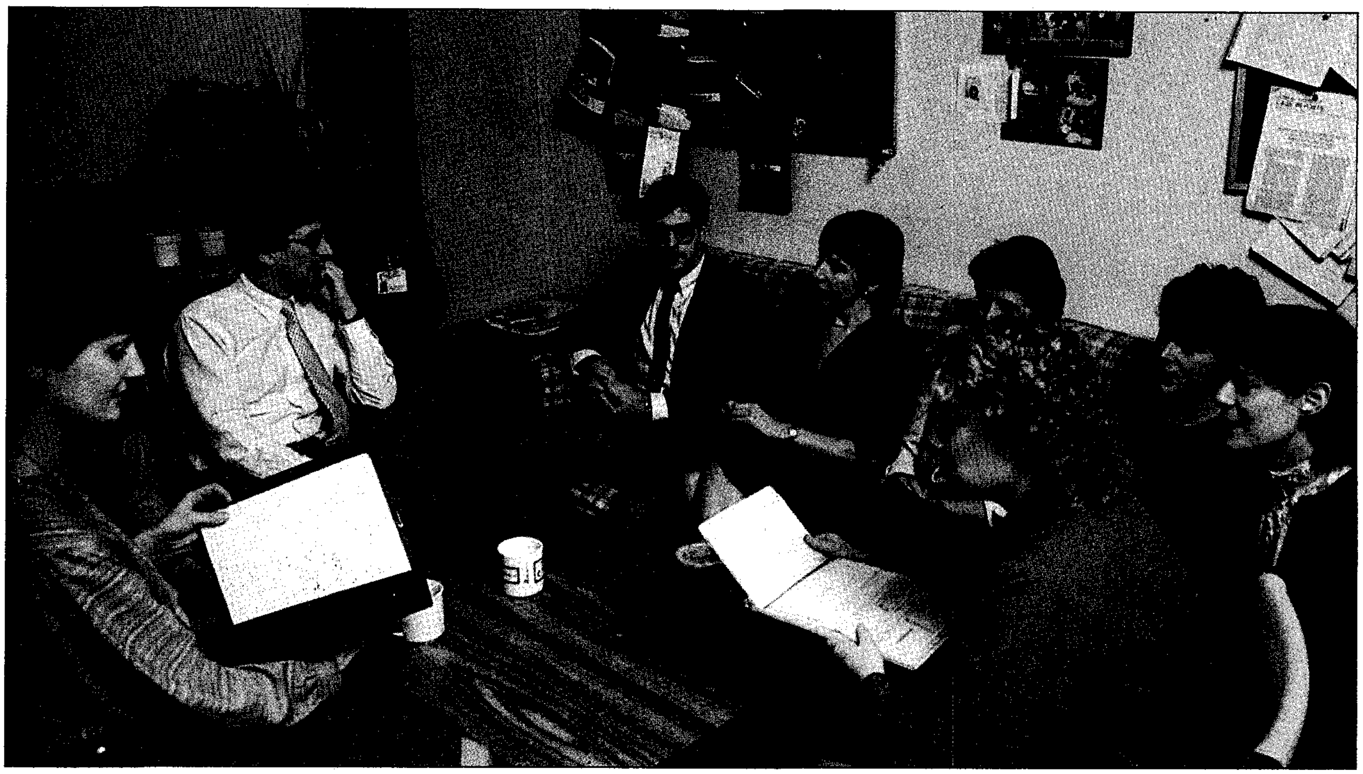
The names of the patients have been changed to protect their privacy.



Photographed by Harry Benson

Dr. Patricia Paddison with a patient at Mount Sinai.



Morning report: *Paddison (center) with Jay Finkel and Eric Hollander (second and fourth from left) and the 7 South staff.*

had been brought to Mount Sinai's emergency room two weeks earlier by her sister. Dr. Paddison was on call that evening. As it happened, she was the same age as her patient, but that was about all they had in common. Paddison was tall, with a long face, short, straight brown hair, intense brown eyes, and an athlete's toned body.

When Paddison first saw Michaels, the young woman was so agitated and abusive that it was impossible to do even the routine physical examination on her. After five days of confinement in a locked "quiet room," on a high dose of Haldol, Michaels had begun to feel calmer. But now she was clearly careering out of control again.

"What kind of doctor are you?" she went on, her voice rising. "I know what's happening. The nurses are giving me the wrong medication. They're trying to poison me. You can't trust anyone here." Michaels turned to the other patients. "You should know what you're taking," she told them. "You shouldn't just accept whatever they give you."

Paddison tried to diffuse the attack by bringing other patients into the discussion. "Do some of you have concerns about your medication, too?" she asked. No one answered. In the face of Michaels's anger, they had become silent. Paddison prodded them gently for a few more minutes but finally brought the meeting to an end. When the other patients had left, she took Michaels aside. "It seems like you're having difficulty staying in control," she said softly. "You might feel better if you just stay in your room for a while. I'll come by and see how you're doing a little later."

"What kind of doctor are you?" the young woman shouted at Paddison. "I know what's happening. The nurses are trying to poison me."

In the hallway, a neurology resident who had been at the meeting as part of her psychiatry rotation approached Paddison. "I can't believe that you let Michaels say those things to you," she said. "I think it's damaging for patients to hear a doctor talked to like that."

"I don't think it's so bad," Paddison replied. "It's legitimate for patients to be asking about medication. Actually, it takes a certain amount of health to express anger and confront a doctor. The problem is that it can also be frightening for the other patients to see someone so sick and out of control. That's why I finally ended the meeting."

An hour later, Paddison stopped in to see Michaels. Her anger had subsided, and she seemed almost withdrawn. "It must be a little scary," Paddison said to her, "to think that you've been taking your medication and you're not getting better as fast as you did the last time you were hospitalized."

Michaels nodded. "I'm really scared," she said.

AT THE TIME THIS INCIDENT occurred, Patricia Paddison had been a psychiatric resident at Mount Sinai's Klingenstein Clinical Center for four months. She was officially a second-year postgraduate (P.G.Y.-2), but that was misleading. Like the majority of her twelve fellow residents—six of them women—Paddison had spent the previous year doing a standard medical internship. In her case, that had entailed a six-month rotation in internal medicine, two months in the emergency room, two months of neurology, one month of dermatology, and one month of psychiatry. Thus, the P.G.Y.-2 experience represented her first extended exposure to psychiatry. Her year was divided into two six-month segments, and at the end of December, Paddison would move onto a new ward. The following year, as a P.G.Y.-3, she would work in the outpatient department, seeing psychotherapy patients, and cover the emergency room once a week. In the fourth and final year, there would be several options, but Pat would most likely serve as chief resident on an inpatient unit like 7 South.

Only the most dangerous and violent patients are regularly referred elsewhere—simply because Mount Sinai's wards are not locked.

The transition from medicine to psychiatry is abrupt, dramatic, and usually unsettling. "In medicine, when a patient has a defect, the physician's job is to fix it," says Dr. George Nurnberg, director of Mount Sinai's psychiatric inpatient services and the unit chief on 7 South. "If a retina is detached, you reattach it. There's a tremendous security in that model. In psychiatry, you may get the neurotransmitters under control with drugs, but then you've only done part of the job. You've still got to figure out what being mentally ill means to the patient, and help him or her cope with it."

Suspended between art and science, psychiatry today is characterized by extremes. The strict Freudians believe that developmental disruptions in childhood are the basis of adult psychological disorders—and that resolving them requires unraveling the intricate fabric of the past. The pure biologists maintain that mental diseases are mainly a function of chemical imbalances—and that the psychiatrist's job is to set things straight, with drugs. Behaviorists, eschewing both nature and nurture, focus instead on a patient's behavior—and seek ways to modify it.

Pat Paddison and her fellow residents grappled with these theoretical issues in the course of their training. In practice, however, disparate treatment approaches co-existed peacefully on the wards. "Whatever works" was the unspoken credo. For patients who were receptive, there was supportive psychotherapy and counseling. With other patients—particularly drug and alcohol abusers—the staff took a more behavioral approach, defining specific goals and setting limits. At the same time, more than 75 percent of all patients received some medication. The debate is not over whether the drugs work—they clearly do, particularly in acute crises—but at what cost. For example, anti-psychotic drugs such as haloperidol and fluphenazine—now more commonly known as neuroleptics and by brand names such as Haldol and Prolixin—are quite effective in controlling schizophrenia. But they do not cure it, and they can cause side effects that are disfiguring and irreversible.

Paddison's confrontation with Liza Michaels—in which she tried to balance her patient's legitimate concerns about medication with a supportive effort to help her regain control—is a typical example of how more than one approach is sometimes necessary.

If the professional challenges a P.G.Y.-2 faces are considerable—managing difficult patients, recognizing symptoms, making diagnoses, and learning to lead a team of nurses and support staff—so are the personal ones. The exposure to so much psychopathology often threatens the defenses of the residents themselves, and brings their own conflicts to the surface. At the very least, it prompts most of them to look more searchingly within themselves.

Paddison had several advantages in making her adjustment to psychiatry. At 32, she was several years older than all but one of her fellow residents, and more broadly experienced. Over the years, her interests had ranged from pottery to meditation and yoga. Also, in the five years between college and medical school at Louisiana State University, she had worked at a variety of jobs on the periphery of psychiatry and medicine. She'd been a phone counselor at a crisis-intervention center, an occupational therapist at a mental-health center, a cytotechnologist (determining if cells are cancerous), and a genetics researcher. She'd also grown up in a medical environment—her mother was an emergency-room nurse until her death, in 1981; her father is a prominent neurologist affiliated with Charity Hospital, in New Orleans, where Pat did her own internship.

But that background was a mixed blessing. Comfortable as she had been at Charity, she'd never quite felt like her own person; choosing psychiatry was a step out on her own. Pat's father, like many neurologists, was somewhat skeptical of psychiatry. And most of her medical-school friends tried to talk her out of entering the field, arguing that psychiatrists aren't really doctors. That attitude bothered her, particularly since she liked medicine.

The other argument her friends advanced—that working with the mentally ill is hopeless—amused her. As hopeless as neurology or brain surgery? she would say. In fact, part of what drew Pat to psychiatry was its subjectivity. "It's less mechanical than medicine," she said. "There isn't a cookbook recipe for what's therapeutic. You really have to listen to each patient."

Pat's final declaration of independence was leaving home to do her residency in New York. For a young woman who had grown up the fourth of six children in a tightly knit family, the move to New York was both exhilarating and frightening. She was attracted by the vibrancy of the city and by the strength of several of its psychiatric programs. Paddison was accepted by Sinai, N.Y.U., and Albert Einstein—whose programs are among the top in the country. She chose Sinai because she liked its balance of emphasis between the psychoanalytic and the biological—and because, on the day of her interview, she intuitively felt most at home there.

Still, starting out in a new field and a new city, she could hardly help feeling like an outsider. Both of the other P.G.Y.-2's on her ward had grown up in New York. She also quickly discovered that her southern accent provoked a certain prejudice—far more than her being a woman did. The previous winter, during an interview for another residency program in New York, the director had said to her, quite seriously, "There aren't any psychoanalytic institutes in the South, are there?"

Pat had bristled. "There are two analytic institutes just in New Orleans," she replied. Her interviewer wouldn't be the last person to discover that beneath a genial manner and an easy smile, Pat Paddison harbored plenty of pride and competitiveness.

PADDISON'S P.G.Y.-2 SALARY OF $27,000 A year was high by the standards of most residency programs but hardly enough for her to live lavishly in New York City. It wasn't until a week before her residency began that she found out she could live at a modest rent in a Mount Sinai–owned apartment. For $300 a month, Paddison would be sharing a two-bedroom apartment with a female dentistry intern she'd never met before.

On June 28, Paddison moved into her new home with four suitcases and a vanload of furniture. She hadn't yet bought a bed, so she put a mattress on the floor. Two days later, she attended the orientation lecture for incoming P.G.Y.-2's. The next day, July 1, she walked the four blocks to the Klingenstein Clinical Center, at 99th Street and Madison Avenue.

Working in an emergency room had taught Paddison that "if you feel scared around a patient, there's usually a good reason. You don't fool around."

As soon as she reported to the glassed-in nursing station at the center of 7 South, Paddison was given a list of names: the patients for whom she would be responsible. Some 1,300 patients are admitted to Sinai's adult-inpatient units each year, and about 100 of them would become Paddison's responsibility—a half-dozen or so at any given time.

On average, one-fourth of the admissions are diagnosed schizophrenics, and about 40 percent have major affective (mood) disorders such as manic depression. Fifteen percent have organic mental disorders, 10 percent have personality disorders (antisocial behavior, for example), and 10 percent fall into miscellaneous categories ranging from panic disorders to drug-induced psychoses. Only the most dangerous and violent patients are regularly referred elsewhere—simply because Sinai's wards are not locked.

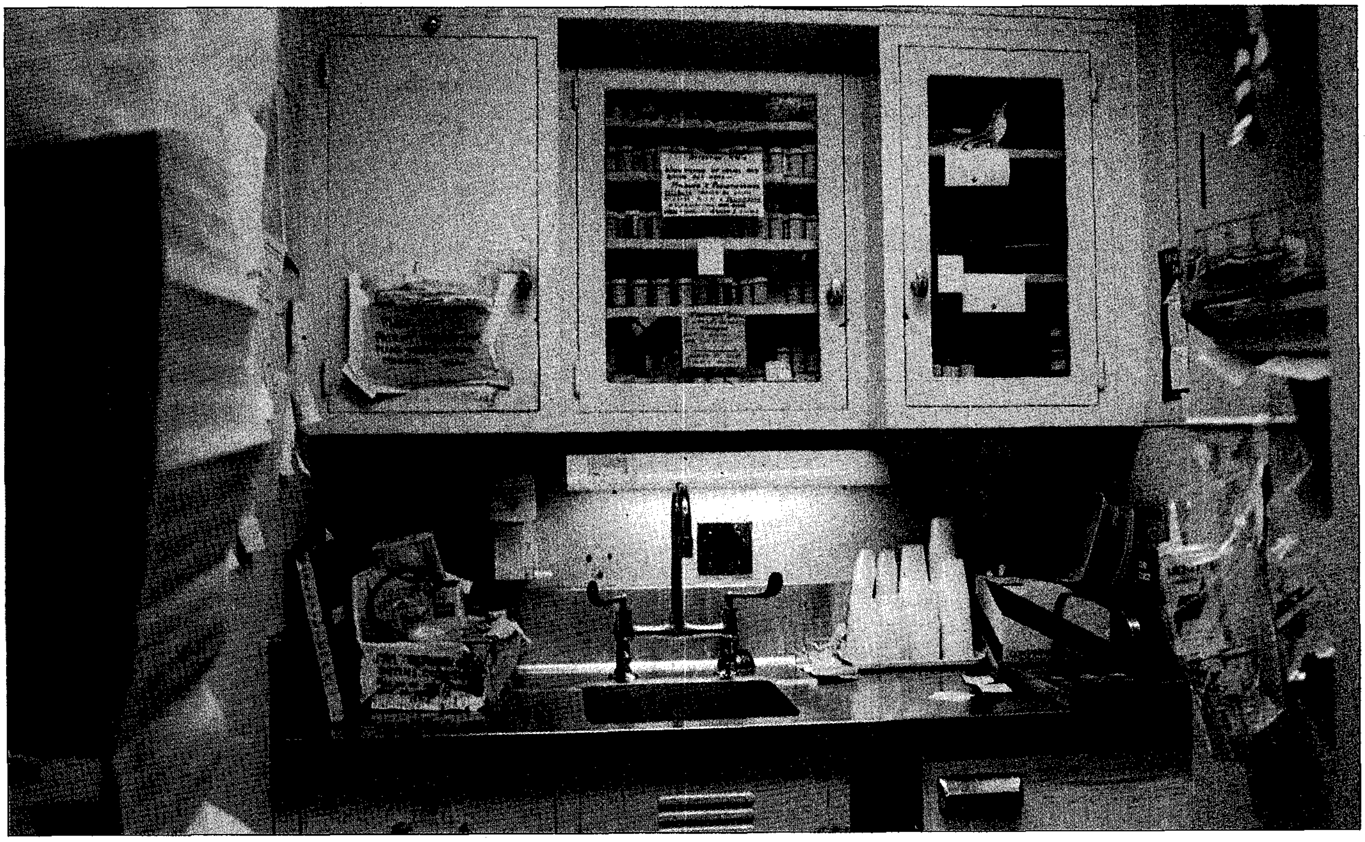
No one offered to point out Paddison's new patients to her that first morning. Eventually she began walking from room to room, making her own introductions. It was almost impossible, she found, to keep straight which story went with which patient. Later in the morning, one of the 7 South nurses mentioned casually to Paddison that she'd be expected to run a small group that afternoon, a duty she would share in rotation with the two other P.G.Y.-2's on the ward. But she wasn't yet sure what a "small group" was, much less what running one entailed. She would soon find out that groups are simply open-ended gatherings of the more verbal patients on the ward and the staff members in charge of treating them. But lead such a group? Trial by fire, Pat thought to herself. And sure enough, no sooner had the group begun than an animated, articulate patient challenged her.

"What are you, anyway?" the woman asked, verbalizing the anger that patients commonly felt when they were suddenly forced to accept a whole new set of doctors. "Are you a resident, a doctor, or what?"

"I'm a resident and a psychiatrist," Paddison answered, wondering whether she was giving an appropriate answer. (Later, looking back, she decided it might have been better to have turned the question around and forced the patient to focus on her own feelings.) At that moment, to Paddison's relief, one of the more experienced nurses stepped in and took over, and the rest of the meeting passed without confrontation.

It wasn't long, though, before Paddison found herself in a confrontation with the nursing staff. The testing of new residents by nurses is a predictable rite of passage. Residents come and go on the wards, but nurses remain, in the front-line jobs. When patients attack, verbally or physically, nurses and aides, not doctors, are usually the victims. More seasoned and often more knowledgeable than beginning P.G.Y.-2's, nurses are understandably reluctant to take orders from them at first—or to trust their judgments.

On Saturday, July 2, just two days after her residency had begun, Paddison was on call for the first time. At Mount Sinai, being on call means taking sole responsibility over a 24-hour period for admissions to any of the four 23-bed units in the Klingenstein Clinical Center. It also means dealing with



Medicine chest: *The locked dispensary inside the 7 South nurses' station.*

the crises that frequently arise on the units themselves.

Shortly after 10 P.M., Paddison's beeper went off. She'd been resting on a couch in a sixth-floor office that belonged to one of the unit chiefs but doubled as a place for residents on call to sleep. The beep was from a nurse on 8 North, who explained that a young patient had gone out of control and was tearing up his room. Would Paddison come right up?

When she got to the ward, Paddison took one look at the patient and ordered that he be given five milligrams of Haldol "I.M."—meaning intramuscularly. When the drug is administered directly to the muscle instead of by mouth, it takes effect faster and more powerfully.

But the nurses on 8 North began to argue with her. They felt the boy should be given sodium amytal, a less powerful drug, on the ground that so young a patient shouldn't be exposed so early to a neuroleptic with potentially serious side effects. The most insidious one is tardive dyskinesia—involuntary and repetitive muscle movements. On the other hand, a single dosage isn't particularly dangerous.

"If we give him sodium amytal," Paddison insisted, "he'll be sedated for a while, but then he'll just come back stronger than ever." The disagreement continued, and finally one of the nurses decided to go over Paddison's head. She phoned the third-year resident on call in the emergency room and described the situation. The resident didn't hesitate: Paddison had made the right decision. Give the patient the Haldol.

"I understood why they didn't trust me, but I was still upset that they went over me," Pat said later. "The fact is I felt very comfortable with my ability to handle acute patients. I discovered how by working the emergency room at Charity Hospital. It's one of the biggest hospitals in the country, and Sinai is a country club by comparison. In New Orleans, anyone the police pick up acting strange they bring to Charity. Homicidal, suicidal, violent. I discovered there that if you feel scared around a patient—the way we all did that first night—there's usually a good reason. You don't fool around. I knew what Haldol could do, and I knew it would work."

But while Paddison felt capable of handling acute crises right from the start, it took much longer for her to feel comfortable with the daily routine of 7 South. In the early months, she found herself clinging to her chief resident, Jay Finkel, checking out every decision with him. Simply learning to operate on the ward—how to write notes in a patient's chart, what drug to use in what situation, and how to circumvent the bureaucracy—took nearly all her concentration. When she got home at night, she turned her attention to fixing up her new apartment and trying to make sense of a new city. There wasn't much time to think about how she was doing, or what it all meant.

Residents come and go on the wards, but nurses remain—on the front lines. Their testing of new doctors is a predictable rite of passage.

PADDISON'S WORKWEEKS BEGAN WITH A MONDAY-MORNING staff gathering at 8:30 to discuss how things had gone on the ward over the weekend. On this Monday in early October, the meeting was attended by Paddison; her two fellow residents, Eric Hollander and Larry Shampain; Jay Finkel, the chief resident; George Nurnberg, the head of the unit; Goldie Mulak, the ward's social worker; several nurses, including the two nursing supervisors; and three third-year medical students doing their one-month psychiatry rotations.

The staff lounge, where the meeting took place, is a small room adjacent to the central nursing station and surrounded by patient rooms. Furnished with a motley collection of plastic chairs, the lounge has a gray institutional feeling that is only partly offset by the brightly colored posters on the walls and the plants on the shelves.

The atmosphere of the meeting was casual. The most easily identifiable members of the group were the male residents, because they all dressed alike: in a preppy uniform of Levi's or khaki pants, striped ties, and button-down shirts left open at the collar. No one ever wore a white coat. Among the male residents, Finkel was the most fastidious, his short, dark hair always carefully parted at the side. Hollander and Shampain wore their hair longer and messier—often still wet from last-minute showers when they arrived. Paddison, who had discovered the boutiques on Madison Avenue soon after moving to New York, was easily the most stylishly dressed of the residents.

Nurses alternated in delivering the weekend report, and this morning the responsibility fell to Bob Nurnberg (no relation to George Nurnberg), a nurse on Paddison's team. A team is composed of the resident, nurses, and support staff responsible for a given group of patients. Nurnberg was clearly bright, but his mood was so consistently downbeat that it became something of a running joke on the ward. One resident referred to him as "Mr. Bad News."

"Menendez had minimal socialization over the weekend and seemed depressed," Nurnberg began. "He talked about leaving, but we talked him out of it." Like almost everyone at these meetings, Nurnberg spoke in a flat near-monotone. There were jokes, but always very dry ones. It was as if the staff members sought to offset the emotional explosiveness of their patients by talking about them with exaggerated blandness. Then, too, for anyone who spends any significant time on the ward, the bizarre simply ceases to be so surprising.

"Weinstein," Nurnberg continued, "hasn't been talking much about himself. However, he has been worrying all weekend about global problems. Famine. Nuclear war.

"Bluestone was socializing and went out on pass. She came back very manic. She's due to be discharged today.

"Rodriguez was very preoccupied planning the birthday party for Bluestone on Saturday night. She went on the staff walk Sunday, came back and put on her pajamas. When we asked her why, she said, quote unquote, What else is there to do here?

"Krickstein had another outburst on Friday night and became hysterical. We moved her to the quiet room. ["Quiet room" is a euphemism for a room minimally equipped with a bed, a closed-circuit camera that was hooked up to the nursing station, and a door that could be locked from the outside. Only rarely—when medication failed—did the staff resort to wrist, ankle, and chest restraints.]

"O'Connor is a new patient. Very quiet, to himself. Looks like a typical street person, men's-shelter type.

"Williams is due to leave today. She had a pass this weekend, and got upset because people at home were calling her 'Eva,' and she thought they might have been saying 'Evil.'

"Kralowitz is still complaining a lot. Says she has leg sores. She's enlisted Williams to take care of her. It's a very symbiotic relationship. Williams gives; Kralowitz takes."

Nurnberg reeled off a half-dozen capsule descriptions of the remaining patients before ending with one more-detailed summary.

"Flaxman is a new admission. Sixteen years old, from a wealthy family. Mother is an alcoholic. Took a small overdose of pills the night before he came here, after a fight with his girlfriend. Very manipulative kid, has seen a lot of psychiatrists. This morning he seems anything but depressed. He's out and around, acting like he's in a day camp."

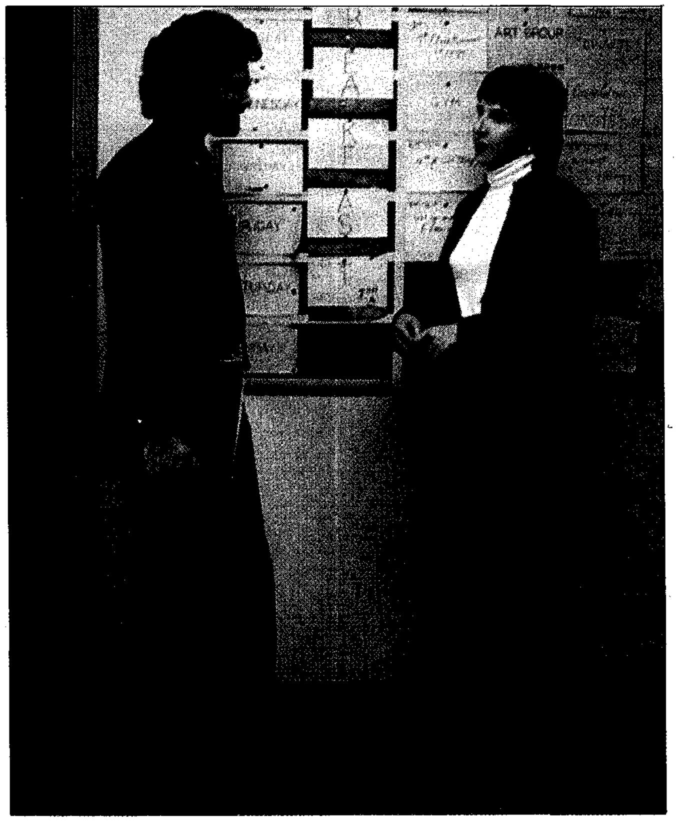
"Don't be fooled by that," Finkel said. "Let's keep our eye on him."

'Weinstein has been worrying all weekend about global problems," the nurse reported at the Monday-morning staff meeting. "Famine. Nuclear war."

ON MONDAYS, FOLLOWING the weekend report, there was a meeting of all the ward patients in their comfortably spacious lounge. Residents took turns running the meeting, and this Monday it was Hollander's turn. "Good morning," he said. "Today is October 10. This is our community meeting. We have this every week to discuss what's on people's minds."

Looking around the room, a casual observer would have been hard put to say what the members of the group had in common. Several were in their twenties, but a larger number were older, and two sat in wheelchairs. (About one out of four admissions is over 65.) Half of those gathered were dressed in street clothes, the other half in the thin cotton pajamas and robes that the hospital provides. Some in the group seemed alert and animated; others were withdrawn, or twitched noticeably from tardive dyskinesia.

Being sick enough to be hospitalized was all the group really had in common. Like several of New York's best hospitals, Mount Sinai is located in a poor neighborhood and so attracts patients from all income levels. Other than psychological need, the main admission consideration is ability to pay—$400 a day plus the cost of any medical procedures. In most cases, those fees are covered by medical insurance or by Medicaid. At Sinai, the emphasis is on getting patients stabilized and discharged as quickly as possible—on average within 23 days. Rarely do they stay more than 60 days, and most insurance companies won't pay beyond that anyway. Chronically ill patients in need of long-term hospitalization are usually referred to private or state institutions.


Comparing notes: *With fellow P.G.Y.-2 Larry Shampain.*

"How is everyone feeling? How was the weekend?" Hollander began.

Bluestone was the first to speak. "I just want to thank everyone for the party on Saturday," she said.

"You're leaving today," Hollander said. "How are you feeling about that?"

"I feel good and . . . good," Bluestone said tentatively.

"What are you planning to do when you get out?"

"My laundry," Bluestone replied, smiling.

The light spirits did not last. Williams, also scheduled to leave, said she was feeling better but was worried about how she would be treated by friends when she got home. "It's hard for people to understand what you go through when you're sick," she said.

Kralowitz, the older patient Williams had befriended, began to cry softly. No one seemed to notice. Finally, Paddison turned to her. "Miss Kralowitz, you seem sad," she said. "I'm wondering if that's related to Miss Williams's leaving." Kralowitz shook her head, but began crying harder. Hollander prodded the other patients to contribute, but mostly there was silence. At 10 A.M., he called the meeting to an end.

Back in their lounge, the staff gathered again to discuss the meeting. Finkel took charge. "The patients are the best barometer of what's going on in the unit," he said. "What do you think were the underlying messages today?"

"It was very somber and serious," said one of the medical students. "It's better when there's someone who can joke."

"No one was out of control," said Shampain. "Mostly they seemed to be depressed."

"We need a good verbal patient to stir things up," Paddison said, smiling slightly.

"The somberness may have reflected the unease about what's going to happen when they get out," said Finkel. "That's the issue Bluestone and Williams were talking about."

"Williams is still delusional," said Shampain. "She thinks people are out to get her."

"Maybe," said Finkel, "but even acutely psychotic patients can articulate legitimate concerns. Williams was talking about how people on the outside don't understand. And yet the patients here have the same prejudices as everyone else about the mentally ill. They deny the ones who are sicker than they are. That's why no one wanted to recognize Kralowitz. They resist facing the sicker parts of themselves."

Finkel turned to Paddison. "I thought it was good to focus on Kralowitz," he said, "but you want to avoid feeding her dependency by putting your words in her mouth. It's okay to say 'You're crying.' But instead of suggesting what the reason might be, you might try letting her get to that on her own." Paddison nodded.

"I think Kralowitz is trying to kill herself," said Bob Nurnberg, the nurse. "She's 50 pounds overweight, and she's already had one heart attack, but she's been eating every dessert in sight."

"She's too narcissistic to kill herself," Paddison said. "I

Extreme measures: *Straitjackets were used when medication failed.*

think what's going on is that she's feeling a lot of loss right now, and she's trying to compensate. Her husband said he doesn't want her home, her mother is allied with her husband, and now Williams is leaving."

"Williams was a lifeline for her," said Shampain. "But she'll find a new one. There are a lot of helpers on the ward now."

"I have to go," said Paddison. "I have supervision with [George] Nurnberg."

THE PRACTICE OF HAVING THE LEAST EXPERIENCED doctors take care of patients so disturbed that they require hospitalization seems incongruous at first. As it happens, patients with acute symptoms often require the most straightforward treatment. The main issue is deciding what medications to prescribe, and in what dosages. Insight-oriented psychotherapy requires much more training and subtlety, but it usually isn't appropriate in a hospital setting, where time is short and the patients are often too sick to step back and look inward anyway.

Nonetheless, the P.G.Y.-2's were rigorously supervised. Paddison spent approximately six hours each week discussing her patients in various supervisory settings. She met once a week each with Dr. Nurnberg; Dr. Robert Mitchell, a Sinai supervising psychiatrist; and Dr. Finkel, the chief resident. She also consulted Finkel informally whenever a specific issue about a patient arose. More talk about patients and treatment plans occurred at the staff report that began each day; at a weekly meeting between Finkel and the three P.G.Y.-2's on 7 South; and in Process Group, a weekly gathering of all thirteen P.G.Y.-2's—where any issue was fair game for discussion.

The diagnostic dilemma of a patient named Stella Hollister was on Paddison's mind when she arrived for her supervisory session with George Nurnberg on this Monday morning. Nurnberg prompted various reactions among the residents. He looked boyish and casual, with straight hair worn across his forehead. But his manner was serious and very direct, and his high-pitched laugh often seemed a way of diffusing the intensity he created. Some residents found his style intimidating; Paddison found it exhilarating.

"I've been reading the articles you gave me last week," she said, sitting in a chair across from Nurnberg's neatly arranged desktop. "I'm still torn about Stella Hollister's diagnosis. Right now, we're calling her 'schizoaffective.' "

"What do you mean by 'schizoaffective'?" Nurnberg asked.

Paddison smiled. "That's what you say when you don't really know whether it's schizophrenia or an affective disorder."

"It's a wastebasket diagnosis," said Nurnberg, nodding. "No one can really agree on what it is. 'Schizoaffective' is used for patients whose symptoms meet the criteria for both disorders. But when someone says 'schizoaffective,' I'm tempted to ask 'What religion are you?' Because it means something different to everyone."

"Well," said Paddison, "Hollister came in with schizophrenic symptoms—delusions and disorganization. We put her on neuroleptics, because she was really out of control. But she also has a family history of affective disorder. Her brother is a bipolar [a patient who experiences both mania and depression], and she has a lot of the same symptoms. She's been controlled as an outpatient with lithium [the drug of choice for manic depression]. Whenever her symptoms flare up, they increase the medication, and usually it works."

"Has she had any previous hospitalizations?" he asked.

"This is her fifth," Paddison replied, "and none of them have lasted very long. Generally bipolars can get back to a reasonable level of functioning pretty quickly."

"Unfortunately," said Nurnberg, "no one is usual. Research puts these patients in nice, clean groups. The prototype patient gets better, but what about everyone else? More than a third of manics suffer severe residual symptoms."

"That's my problem with Hollister," said Paddison. neuroleptics have helped. But now she also has some posturing [striking strange poses for short periods of time]. I don't know if the neuroleptic helps more or hurts more."

"It's a problem," agreed Nurnberg. "The longer you give someone neuroleptics, the more likely it is they'll produce side effects. Also, by solving one set of symptoms you can sometimes create another. For example, we think that schizophrenia is caused by high dopamine levels in the brain, so we give a patient a drug that blocks the dopamine. But what if you block too much? The patient can suddenly seem severely depressed or catatonic. Prescribing these medications is an art, not a science."

"I think I need more experience following patients," Paddison said, shaking her head.

"That's probably true," said Nurnberg, "but there are no right answers. I happen to think that not giving neuroleptics to schizophrenics is close to malpractice. They've clearly been shown to be effective. Even so, 40 percent of patients show poor response to the drugs. Unfortunately, we don't know why they work sometimes and not others."

"One more thing," Paddison said, before leaving. "We've got this depressed guy who needs prostate surgery. It's not urgent, and I'm tempted to put it off."

"Depressives don't do well in surgery," said Nurnberg. "Things in their body aren't right when they're sick. They may not have the mechanisms to withstand surgery. I agree with you: It's worth waiting."

IT WAS AT ABOUT THIS TIME—THREE MONTHS into her residency—that Paddison was finally able to take a step back from her work. It began to dawn on her that she had set a very difficult course for herself.

In the most obvious sense, being a P.G.Y.-2 was less demanding than her internship had been. In medicine, she'd been on call every fourth day—and frequently worked through the night. As a P.G.Y.-2, she was on call an average of once a week, and usually managed to get at least four or five hours of sleep, since new admissions rarely arrived after 10 P.M. Nor was her daytime schedule in psychiatry oppressive. Paddison's busiest day was Wednesday, when she spent the morning on the ward and all afternoon in classes—one in the techniques of psychiatric interviewing, a second in the readings of Freud, and a third covering the major psychological syndromes. The rest of the week Paddison was usually able to leave the hospital by 5 P.M.

But by then, she was often emotionally drained. Working with patients in such acute distress—for whom there were rarely simple answers—took a subtler toll than had the long hours of her internship. By mid-September, Paddison found herself wondering, "Am I really helping these people?"

'The patients deny the ones who are sicker than they are," said Finkel. "They resist facing the sicker parts of themselves."

Paddison's experience with a patient named Bob Hecker was especially difficult and frustrating. A gentle-looking, compactly built black man of 35, Hecker did not fit the common stereotype of a schizophrenic. He was not one of the lobotomized zombies from *One Flew Over the Cuckoo's Nest,* nor did he walk around talking incoherently to himself. Actually, stereotypes do not apply to the vast majority of patients who pass through Sinai's wards. Some of them arrive acting quite strangely. But with the help of the drugs and the structured life of the unit, they almost always become more approachable and in control by the time they are discharged.

Hecker had been supporting himself successfully as a taxi driver before his hospitalization. His schizophrenic symptoms—mostly disordered thinking and delusions—had flared up when he stopped taking his medication. Back on neuroleptics, he stabilized fairly quickly. Also, in contrast to the flatness of many schizophrenics, he had a sense of humor and a certain charm. Paddison found herself investing more energy than usual in helping him prepare for life outside 7 South.

Her main goal was to get him into Mount Sinai's day hospital. Patients go there for periods ranging from several weeks to several months, while continuing to spend their nights at home. The catch is that space is limited, and the program's directors favor those patients who demonstrate high motivation for change. Over several days, Paddison prepped Hecker for his day-hospital interview.

BUT HE WAS AMBIVALENT. ALTHOUGH HECKER had been fired from his job—shortly before his hospitalization he'd abandoned his taxi at a stoplight—he still hoped to get it back after his release. Attending the day hospital would postpone that. Paddison also felt that Hecker resisted the hospital because it would mean acknowledging that he was still sick.

The day-hospital interview took place just before Hecker was scheduled to leave 7 South. Afterward, he came to see Paddison. He told her he wasn't sure how he'd come off, and then, seeming both hurt and accusative, he added, "I think you're afraid I'm going to be accepted."

Paddison didn't respond immediately. When she was irritated, her mouth had a tendency to tighten and her answers became clipped; when she was in a good mood among friends, her lips softened into a broad smile. With patients, she was more impassive, betraying neither agreement nor disagreement.

"Maybe you're the one who's afraid of being accepted," she said to Hecker, after a few moments.

"Do you play tennis?" he asked.

Paddison suppressed a smile. "Why?" she asked. "Do you want to beat me in a game of tennis?"

"Yes," said Hecker seriously, "but my backhand isn't that great."

"I'm wondering how you're feeling about leaving," Paddison said.

"I'm nervous," he said. "I'd like you to still be my doctor. After I leave, can I still call you if I have a problem?"

"Yes," Paddison replied, "but you'll also have a new doctor you'll be able to see regularly."

The following day Hecker was accepted at the day hospital. Paddison realized that she'd be very disappointed if it didn't work out. Two weeks later, she learned that Hecker had shown up at the day hospital for the first several days—and then stopped going. Eventually, she would learn that he had given up his medication.

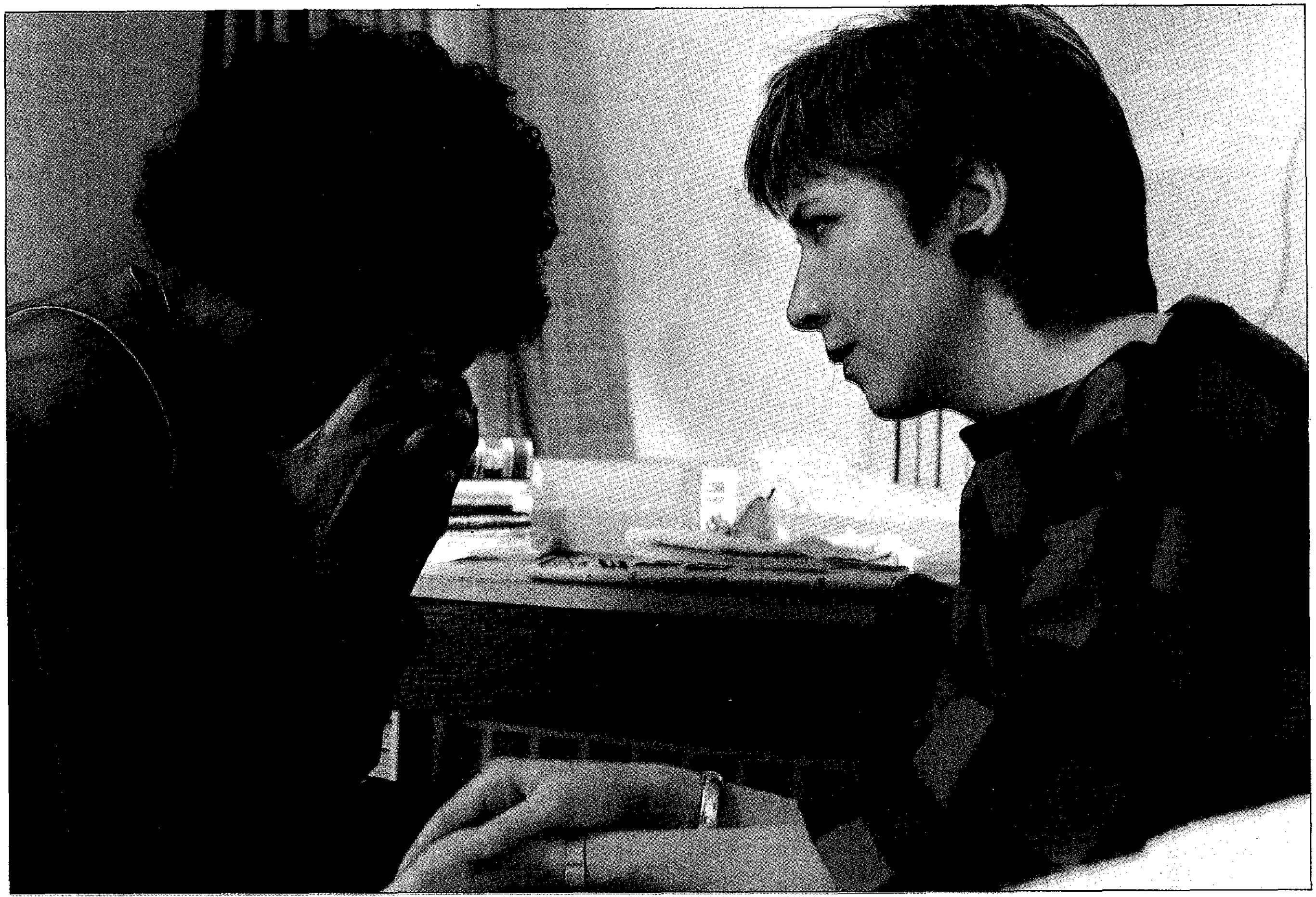
THE ABSENCE OF POSITIVE FEEDBACK WAS A frequent source of discussion among the residents. "Most people in medicine," Paddison said, shortly after Hecker's discharge, "are used to delaying gratification for a lot of years. After all that time in medical school, you assume you're going to get a payoff in the end. Then you come into psychiatry, start treating patients, and you feel like you're never appreciated. Every once in a while, a patient says something positive when he's ready to leave. But even that is the exception."

The difference between medical and psychiatric patients was particularly striking to Eric Hollander, Paddison's colleague on 7 South. "When I was an intern, my patients used to give me ties and tickets to the theater," he said one afternoon in the fall. "People felt I had saved their lives—and sometimes they were right. No way do you get that in psychiatry. You need a lot more internal strength, because you're not going to get a lot of external gratification."

The three residents on 7 South—Paddison, Hollander, and Shampain—coped with this issue differently. Shampain was the most frustrated by his work. Thin and slightly built, with a scraggly beard and wire-rimmed glasses, he was enthusiastic, intense, and very high-strung.

"I came into psychiatry because it promised the chance to change people's lives," Shampain said. "Well, it turns out that it's easy to get the patients over the acute event, but it's very difficult to get them to have insight. I often feel at odds with the patients. They don't see the need to change, and I do. You could say that psychiatry is a poor choice for me, because I have a low threshold of frustration. But I still love the romance of psychiatry: the idea that you can treat people just by talking to them. Actually, I was much more frustrated in neurology, which is really just the diagnosis of untreatable diseases." It was Shampain's ambition to be accepted to an analytic institute—and perhaps eventually to become a psychoanalyst. Indeed, early in his residency he entered therapy himself.

Hollander was the opposite. The sort of person to whom success seemed to come easily, he carried himself with casual self-assurance—perhaps partly because he looked, as one colleague put it, like "a Jewish Christopher Reeve." His orientation was strongly biological—and that also served him as a coping mechanism. More than Paddison or Shampain, he



Two women: *"You want to be personable," said Paddison, "but not too personal."*

hung on to the relative security of the medical model. He was able to derive considerable satisfaction from the intellectual and scientific side of psychiatry—reading the current literature, experimenting with the effectiveness of various drugs.

Along a spectrum, Paddison's instincts fell somewhere in between. At the start, like Hollander, she was plainly more at ease dealing with the medical problems of her patients—everything from hemorrhoids to prostate cancer—than with their psychiatric symptoms. She'd always enjoyed the mechanics of being a doctor. In medical school, she had worked as a suture technician in the emergency room—sewing up people—and had become so skilled that she was frequently asked to teach residents two years ahead of her. At Sinai, the procedure for admitting new patients includes a physical exam, and Paddison did hers with a blend of brisk efficiency and warmth. Likewise, she quickly felt comfortable at prescribing medications. And, perhaps because she'd been criticized by her friends for choosing psychiatry, her medical competence gave her an added sense of security.

But she also found herself drawn to the more subjective aspects of psychiatry—the challenge of psychotherapy and the Freudian view of development. The lure was both emotional and intellectual. "I've been thinking about applying to a psychoanalytic institute," she said one afternoon in October. "I feel like going into analysis myself would be an amazing learning experience, and the truth is, I also have some things I want to work out within myself."

Paddison's only previous experience with therapy had been a brief series of sessions in New Orleans two years earlier, when her mother was dying of a rare degenerative neurological disease. Pat was living at home when her mother got sick, and took care of her for the harrowing three months until her death. The two weeks of therapy were really just crisis intervention, but she felt that coping with her mother's death had forced her to grow up a lot, and to take stock of her own life more honestly.

She had been married soon after graduating from college, but the match had not survived the strains of launching careers and living on very little income. By the time Pat began her residency at Sinai, it had been several years since she'd had a serious involvement. While she put a lot of the blame on the consuming demands of medical school, she wasn't sure that was the whole answer. Perhaps something else—some conflict she could work out in therapy—was getting in her way. Whatever the reasons, being on her own in New York was certainly lonely.

Paddison was thankful that she got along well with her co-workers—including Hollander and Shampain. The trio continued to have lunch together every day. Still, there were tensions. Paddison and Shampain, in particular, frequently got into arguments. In one instance, over lunch with a prospective resident from New Orleans, Shampain insisted that tardive-dyskinesia-like movements were a side effect of lithium. Paddison began to get annoyed at his insistence but resisted the urge to argue in front of a stranger.

The next day, Shampain gave her a

Three months into her residency, Paddison stepped back from her work and found herself wondering, "Am I really helping these people?"

copy of the scientific paper on which he'd based his argument. "I really appreciate your bringing this," she said to him. "It's great to have intellectual exchanges. But sometimes, when you say things like they're written in the Bible, I feel like I could kill you."

When she got around to reading the paper, she found it unconvincing—and concluded that she'd been right all along.

RESTRAINING
PROGRESS NOTES
INVOLUNTARY
PREADMISSION
VOLUNTARY
DRUG ABUSE

Paperwork: *Paddison's training involved learning the bureaucratic ropes.*

Paddison was more competitive than she cared to admit.

IN THE MIDDLE OF THE THIRD WEEK OF OCTOBER, Pat gave herself a pep talk. A patient named Herb Feldman prompted it. A 78-year-old retired podiatrist, Feldman had been driving the whole staff of 7 South up a wall. Depression was his admitting diagnosis, but he also had a panoply of other complaints, including constipation, headaches, rashes, his medications, the quality of the ward staff, and his wife. Paddison found that she was going out of her way to avoid him. And she began to feel guilty about it.

Then she had an idea: Why not seize the initiative? The next time Feldman began to badger her, Paddison interrupted. "I'll tell you what," she said. "I'm going to set aside five minutes every day for you to tell me whatever complaints you have. You can tell me anything you want, but that's the time limit."

Sure enough, it seemed to work. "He'd been thwarting the treatment, and I'd been letting him do it," she said later. "All his trivial complaints gave him an excuse not to talk about the real issues on his mind. Once he knew he had my ear for those five minutes, he got it all out. And setting limits made it possible for me to feel empathetic again."

The right mix of empathy and professional detachment was a tricky issue for all the residents. It was all too easy to treat symptoms as if they weren't attached to human beings. Paddison had seen that happen at Charity Hospital. The emergency-room nurses and doctors got so burned out by crises and so inured to pain that many became insensitive and even cruel to patients.

Borderline personalities are self-destructive in ways that range from gambling to overeating to promiscuous sex to suicidal gestures.

But it wasn't necessarily productive to become too personally involved with patients, either. Overattentiveness, for example, could exacerbate the symptoms of a dependent personality. And for the residents, overinvolvement could be draining and frustrating, since patients with chronic psychological problems were often on a roller coaster, improving in the hospital only to relapse soon after leaving. The hope of prompting more-enduring character change was referred to, pointedly, as a "rescue fantasy."

"Neutrality" was the word most often used to describe the ideal therapeutic stance, but it meant something different to every resident. Paddison adhered to a fairly strict interpretation—rarely volunteering any personal information to a patient, or exhibiting any emotion besides attentive concern. One day, an otherwise silent patient noticed Paddison's distinctive accent, and asked if she was from the South. Delighted that the patient was finally healthy enough to notice such a detail, Paddison was tempted just to answer "Yes." But rather than answer the question directly, she said, "Where would you like me to be from?" When another patient tried to kiss her good-bye, Paddison suggested that they just shake hands.

Such formality was self-conscious and a bit awkward at first, but in time Paddison began to believe it was the best approach. "Patients have a natural curiosity about you, but it really does end up interfering in the end," she said at the end of October. "You want to have a positive alliance with them, but you also want to keep it professional. You want to be personable, but not too personal."

If residents sometimes took the concept of neutrality a bit too literally, there was an explanation for that too. "They're doing what they think experienced psychiatrists do," said Dr. Nurnberg. "The ability to show more of yourself comes later. Even then, psychotherapy is such a mystical process that you never know for sure what effect saying something is going to have on a patient. The right thing for a good but inexperienced resident to say may be nothing—on the grounds that if you can't do any good, at least don't do any harm."

It was easy enough to maintain a certain distance from the sickest and most withdrawn patients; the difficulty came in doing so with the more verbal and accessible ones. For Paddison, the issue first arose with a seventeen-year-old patient named Ben Carillo. Painfully thin, he had long hair, soft, unblemished skin, a sweet face, and bad teeth. He'd come to the hospital from a youth home, where he had been living in the aftermath of a fight with his father. The previous month, his prized oil paints had been stolen, and since then he'd been depressed, mildly suicidal, and so lethargic he could barely rouse himself in the mornings. He had also been a heavy drinker for nearly three years and was admitted to the ward under a drug contract: He could not drink at all; any exception would mean immediate discharge.

Paddison found Carillo's case puzzling and troubling. Was he just going through a slightly exaggerated version of typical adolescent trauma; was alcohol the real problem; or was there a more serious underlying disorder? Most important, could strong, supportive intervention really help him?

Paddison rarely volunteered any personal information to a patient, or exhibited any emotion besides attentive concern.

Paddison's instinct, when Carillo seemed to be testing her, was to put the burden for change on him. Shortly after his arrival, for example, Carillo told her that he didn't want to play volleyball with the other patients. "I might lose control, and someone could get hurt," he said sullenly. Paddison acted unfazed. "I hope you're aware that we have rules," she said, "and if you hurt anyone, we'll hold you responsible."

"I wouldn't really hurt anyone," he said indignantly. And sure enough, he didn't.

Yet Paddison couldn't help feeling sympathetic to Carillo's plight: He'd come from a broken home; his father had been a heroin addict; and his mother had been involved with a long succession of men. Nevertheless, he had survived, and sitting at an easel in the patients' lounge, chatting as he painted, he could be quite winning.

But time wore down Paddison's optimism. The more she talked with Carillo, the more she felt that there was little she could do to motivate him. Perhaps his lethargy wasn't just a temporary downswing but rather a deeply rooted way of life. "It's wrong to be too negative," Nurnberg had told her, "but it's just as wrong to be too enthusiastic."

AT THE END OF THE WEEK THAT PADDISON HAD given herself the pep talk, some of the underlying tension on the ward began to surface. The occasion was a supervisory meeting to discuss one of the small-group sessions that the residents ran in rotation. The meeting was attended by the three P.G.Y.-2's, a nurse on 7 South, and Dr. Elliott Schuman, a staff psychologist who had ultimate responsibility for the group. Nurses rotated through the groups, and Becky Marsh was attending her first supervision.

"The main rule we have at these sessions," Dr. Schuman began, "is that we try to share our feelings and put our impulses into words. What we're trying to do is learn how groups work by being part of one."

"Two patients left the ward without authorization last week," said Shampain. "One of them, Devereux, was discharged. The other one, Krickstein, was just reprimanded. That's what we talked about at the Monday group."

"They were both my patients," said Hollander. "Some patients felt there'd been a double standard, because Devereux is black and Krickstein is white."

"It was odd," said Shampain, "because the whole time the patients were discussing this, Krickstein was sitting right there. The patients acted like she was on another planet. I tried to use it as a didactic: Did the others think the rules should be the same for everyone? I said if there are 25 patients, maybe there should be 25 standards."

"I think I handled it appropriately," said Hollander. "Devereux was a drug abuser and a troublemaker. She knew the rules, she broke them deliberately, and she got discharged. We treated her symptoms by showing her the consequences of her behavior. Krickstein is a different case. She's impulsive, and she acts out her feelings impulsively. That's what happened when she walked off the ward."

"There was some feeling among staff," said Marsh, "that if Krickstein's husband wasn't a big politician, she would be treated differently. That her behavior wouldn't be tolerated."

"I'm not sure I'd have the nerve to discharge Krickstein," said Paddison. "She's so sick that I'd worry about what she might do to herself."

Audrey Krickstein was indeed one of the most trying patients on the ward. Her diagnosis was "borderline personality," one of the least understood categories of psychological disorder. Borderlines often seem less troubled and more rational than schizophrenics, but they can also be more difficult to manage. Capricious, unpredictable, and subject to sudden rages, they are self-destructive in ways that range from gambling to overeating to promiscuous sex to suicidal gestures.

Krickstein was a quintessential borderline. She dressed and spoke like the educated, upper-middle-class woman she was, but she also frequently flew out of control, and had to be locked in the quiet room. Extended psychotherapy might have helped her to understand and control her rage, but the ward simply was not equipped to handle the chaos she would create along the way.

"It's interesting to me," Hollander said, "that some of the staff felt we chose not to discharge Krickstein just because her husband is a big shot."

"It's hard for patients when things aren't consistent," said Paddison. "It's not fair, but then neither is the real world."

"We're talking about a difficult issue here," said Shampain. "I *do* identify with patients. I *do* change the treatment when I'm more invested in a patient."

"Maybe this issue comes up when we see ourselves in certain patients," said Schuman.

"It's different when you're accused of racism," said Hollander. "That's what the patients were questioning in my decision, and that's highly charged. To me, it was just standard procedure: I plugged Krickstein into the borderline mode and acted one way. Devereux was a different case."

"Suppose there *is* racial bias?" asked Schuman.

"Don't suppose. There *is* bias," said Marsh. "I see it all the time."

"The issue isn't so much bias as it is the inhibition about bringing it up," said Schuman. "I get the feeling you were all defending Eric during group. Maybe it would have been better to leave the feelings raw."

"I think it was threatening to the patients that we seemed to be sticking together as doctors," said Paddison.

"It took a lot of guts for the patients to bring this issue up," said Schuman. "Criticism generates a lot of tension. Your job is to make it easier for patients to be critical."

AS THE MEETING BROKE UP, JAY FINKEL stopped Paddison in the hall. "We've got a patient who's being held in the quiet room on 8 North," he said. "She's been given five milligrams of Haldol I.M., but she's still angry and assaultive. There's no room on any other ward, so we've agreed to board her here temporarily. I'd like you to work her up. If her case interests you, you can keep her on your team. If not, we can transfer her back within two days."

Paddison nodded. "What's her name?" she asked.

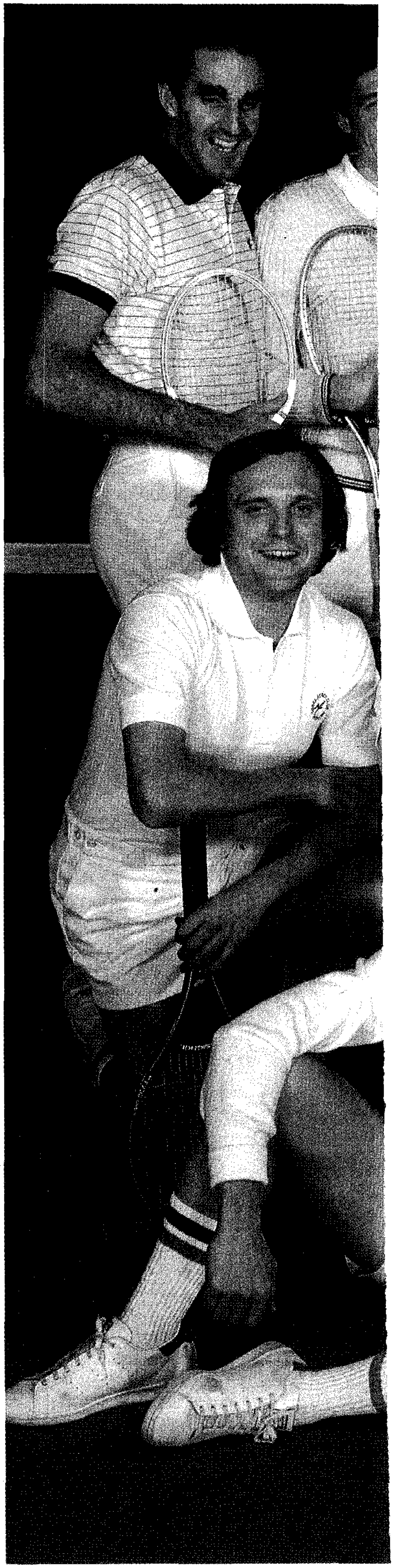
Finkel looked down at his notes. "Liza Michaels," he said.

This is the first of a two-part article.

NEW YORK'S TOP CLUB PLAYERS

FOR LOVE AND HONOR

BY MICHAEL STONE



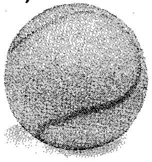
Anyone who has sat on the veranda of Southampton's Meadow Club and watched the six o'clock shadows spread across the lawn will have felt an inescapable sense of the past—a time of white tennis ducks and wood racquets, when "Tennis, anyone?" meant a leisurely set between friends. Return the next morning, however—say, the morning of the annual men's member-guest tournament—and the scene will be fiercely modern. Lining the porch will be ex-circuit players, such as Bunis, Gentil, and Fitz Gibbon, their oversize Head Directors and Kennex Power Dominators draped at their sides like weapons. Just a couple of gents, you understand, up from town for a weekend of friendly tennis.

The fact is that club tennis today is serious stuff. From the Meadow Club to the no-frills tennis bubbles that fleck the city's landscape, the competition is intense and unending. But who are the top players? Who's No. 1 in New York?

This is a tricky question. There is no New York club-tennis establishment—no single governing body, no citywide interclub tournament. Rather, there are a dozen or so major clubs, each with its own events, politics, and personality.

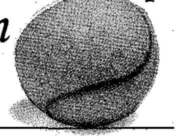
"All the clubs are isolated from each other," says Renée Richards, the eye surgeon and tennis coach. "Tennisport gets people in their forties to fifties who live on Park and Fifth; East River, the thirties-to-forties group from First and York. The River Club is like somebody's private home; the Seventh Regiment Tennis Club is also exclusive, but less stuffy. Murray Hill and Crosstown are

AMATEUR ALL-STARS Top row, left to right: Fernando Gentil, David Segal, Doug Waterman, Herb Fitz Gibbon, Don Rubell, Charles Krusen, Ham Richardson, and Henry Bunis. Middle: Bob Kulig, Howard Berman, Tony Vincent, Stuart Robinson, and Ace Baumgold. Bottom: Sakae Yoshii and Buzz Baumgold. Not pictured: Bill Colson, Fred Kovaleski, and Roy Ashton.



Photograph by Frank Schramm.

SMALL WORLD: *"When I see a guy on the street with a Fila warm-up suit and six graphite racquets, and I don't recognize him, I'm 99 percent sure I can beat him," said one top player.*



just tennis facilities, and Wall Street caters to the guys who work downtown."

Another group of players rarely competes in the city. Ivy Leaguers Charles Krusen, Ralph Howe, and Herb Fitz Gibbon are part of a tradition that breeds proficiency in all racquet sports. Fitz Gibbon, a former world-class tennis player, was also a national paddle-tennis champion. Krusen and Howe take up squash and court tennis in the winter and tend to restrict their lawn tennis to the grass courts of Piping Rock, in Locust Valley, and the Meadow Club.

Still, all the best players seem to know one another. "Anybody who can hit the ball over the net twenty times in a row knows everybody else who can hit the ball twenty times in a row," says Buzz Baumgold, a former Columbia star. "A lot of these guys have played each other in tournaments, or they turn up at member-guest or pro-am events, or they get invited to private courts, like Victor Elmaleh's weekend game in Bridgehampton. When I see a guy on the street with a Fila warm-up suit and six graphite racquets, and I don't recognize him, I'm 99 percent sure I can beat him."

Finding the best competitors, however, is a good deal easier than deciding who actually qualifies as a club player. Tennisport impresario Freddie Botur takes the purist's view that anyone who has participated in tournaments above the club level should be barred from the list. Former Columbia coach Butch Seewagen, on the other hand, would include anyone who pays the membership fee. In a less technical vein, Krusen defines club players as players with at least one crucial weakness in their game, while grand master Gene Scott thinks they are the competitors who lack a single intimidating strength. Don Rubell, a gynecologist who retired from circuit play over twenty years ago, recognizes club players by their excuses. "No one in our crowd has ever played in the last two weeks," he says. "Or if they did, it was yesterday, and they're stiff."

Almost everyone agrees on who is *not* a club player. He is not a current tournament player, or a teaching professional, or a college player who tunes up for the N.C.A.A. championships by winning his club final love and love. In fact, he isn't anyone under 30—youth has been excluded from these rankings because youth gets by on raw talent. The true club player must win with cunning, conditioning, and creative line calls.

"The New York tennis scene is basically a pain in the ass," says former University of Virginia ace Doug Waterman, now a clothing manufacturer. "It's a battle just finding court time, and most of the places are either hard to get to, hard to get into, or expensive." Still, Waterman, who is a member of both the Seventh Regiment and the West Side Tennis Club, in Forest Hills, regularly plays three or four times a week. "I just love to win," he says.

Many people share Waterman's enthusiasm for the game, but few match his intensity on the court. Most club players play for fun or exercise. But players at Waterman's level have made tennis their first priority at one time in their lives, and they illustrate the cardinal rule of club tennis: The best come from the top down, never the reverse.

"You learn to win in tournaments," says Baumgold, a diamond manufacturer. "The pressure turns up the weaknesses in your game, and teaches you how to spot them in others. That's true in the juniors and on the circuit, but it's especially true in college tennis, because there you're playing for the team. When it's 4–all in matches against Princeton and you're playing the deciding match, the pressure is incredible."

Many of the top players protest too much that they no longer take the game seriously. Real-estate man Henry Bunis, who once took Borg to three sets, claims he is now indifferent to tennis. His peers, however, insist he's lost little of the intensity that made him, according to his former coach, the record-setter in racquet toss at Columbia. Krusen has been spotted at Harry Hopman's tennis camp and is known in the clubs as a "closet trainer." And Rubell, who admits only to being the best out-of-shape player around, is generally considered the club circuit's fiercest competitor. As for the others, "these guys just don't know how to dump a match," Rubell says. ■

A CLUB LADDER: THE BOYS IN THE BUBBLE

Here are the top club-tennis players in New York, in a ranking based on observation, discussion, and personal prejudice.

1. **Henry Bunis,** home club: Piping Rock. Formerly ranked ninety-fifth in the world, Bunis, at 30, is slipping fast.

2. **Fernando Gentil,** Columbus Racquet Club, River Club. Once the best player in his country, this 33-year-old Brazilian banker is finding the competition stiffer in New York.

3. **Herb Fitz Gibbon,** Piping Rock. Although reduced last year to runner-up in the member-guest consolation round at the Meadow Club, Fitz Gibbon, 41, a portfolio manager for Oppenheimer Capital, was once ranked in the top twenty in the United States. He's still one of New York's top sportsman-athletes.

4. **Don Rubell,** East River. At 44, perhaps the best player year-for-year on this list. But his fifteen-year-old son, Jason, is pushing him.

5. **Bill Colson,** unaffiliated. A senior editor at *Sports Illustrated,* Colson has the edge on Rubell, but Rubell is eleven years older, and age gets credit in these rankings.

6. **Ham Richardson,** Columbus Racquet Club, Meadow Club, River Club. America's No. 1 player in 1956 and 1958, Richardson, 50, a businessman, is working on a comeback.

7. **Tony Vincent/Fred Kovaleski,** Tennisport. Vincent says the most important part of club tennis is "to pick your own opponent." That's where these two old pros, ages 58 and 59, respectively, excel. Both work for Nabisco.

8. **A. David Segal,** East River. Nobody plays more on the club circuit than this 38-year-old producer for CBS Sports.

9. **Charles Krusen,** Meadow Club, Piping Rock. "Champagne Charlie," a 30-year-old money manager, has won the prestigious club tournament at Lyford Cay, the Bahamas, for the last two years.

10. **Ace Baumgold,** 33, Murray Hill, Seventh Regiment; a diamond manufacturer. **Buzz Baumgold,** 37, Columbus Racquet, Tennisport. **Doug Waterman,** 33, Seventh Regiment, West Side. **Sakae Yoshii,** 36, Murray Hill, Seventh Regiment; a vice-president at Smith Barney. **Bob Kulig,** 36, Seventh Regiment, West Side; first vice-president at Prudential-Bache. **Stuart Robinson,** 54, Murray Hill; a gem dealer. **Howard Berman,** 32, East River; a lawyer. **Roy Ashton,** 42, Murray Hill; an investment banker. **M.S.**

Christian Dior

MAQUILLAGE

Maquillage: Tyen for Christian Dior
LES ECLATS
Bursts of Brilliance
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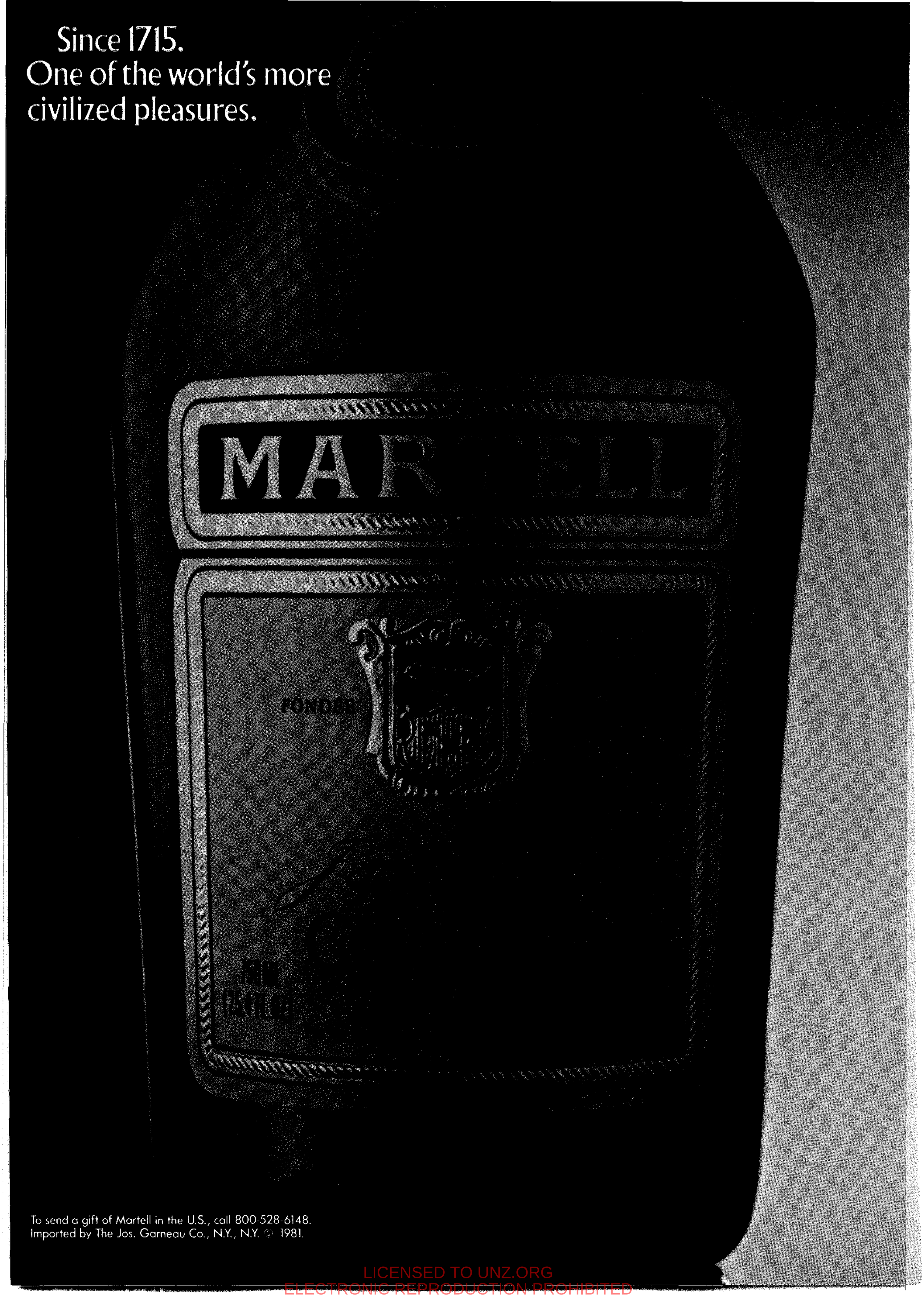
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Ask Gael

By Gael Greene

Where our critic tells her friends to eat.

THE GASTRONOMIC RADAR sweeps New York, and food-world hot lines buzz. I am a reconnaissance agent of feeding in this town, where restaurants stumble, fade away, or perish of neglect weekly while dozens more bud, bloom, and blossom. The big cheese of the New York *Times* calls asking where to go for a quiet tête-à-tête and great food. "The Maurice, in the Hotel Parker Meridien," I tell him. My friend the legendary song-and-dance man wants to eat something wonderful on the Upper West Side. "The Argentine grill at La Tablita" is my answer. You see why I cannot afford to list my name in the Manhattan directory (and why those listed Gail Greens and Gayle Greenes who get my 9 A.M. Sunday emergency where-to-go-for-brunch calls complain).

Well, now I propose to share with you exactly what I tell my friends when they call . . . asking.

"Where should I go for a romantic dinner?"

ROMANCE IS THE CHEMISTRY TWO brains create. Surely one of the hottest lunches I can recall warmed up over gefilte fish at the B.&H. luncheonette. But when I'm plotting a seduction or a very special celebration of the heart, I think of the Four Seasons and the River Café.

There's never a moment at the **River Café**'s waterside window that isn't achingly romantic—at brunch with the sun pouring in, or as mauve streaks the sunset and twilight prompts the city across the river into her rhinestones. In the unfailing thrill of that Manhattan skyline there never has been a time at the café when I haven't fallen in love . . . if not with my companion, then certainly with New York. Alas, since the departure of the café's brilliant creative spirit, Larry Forgione—to his own An American Place, on upper Lexington—the kitchen seems to have the doldrums. In mid-January, the $40 fixed-price dinner suffered serious blahs—listless sauces, tasteless ingredients . . . enough flaws to distract a bit from romance at these dizzying prices, but then again, perhaps not, if you go forewarned.

The River Café
TERRACE
400 W 119 St. NYC 666-9490
NEW YORK

The **Four Seasons** romantic? With its sleek shimmy of metal and its icy sculpture, its vast arrogance of space and hard-edged detail? Oh, yes, romantic. The Pool Room, of course, is a perfect setting to say "Aren't we clever to have found each other?" "Aren't we blessed that we can afford all this?"

The soar of the ceiling gives you privacy. The snap (usually) of service makes you feel rich. The wine bins are filled with treasures, and the food always sounds exciting, even when it (sometimes) isn't.

Get-away-from-it-all romance with candlelight, live chamber music, and a lyrical view of the uptown city waits at the **Terrace**, where saffron-scented bass, lamb with a mint purée, or mousse of trout and oysters in a puddle of champagne-spiked cream will please all but the most demanding palates.

"Where to go for brunch?"

I GO TO BRUNCH ONLY UNDER PROtest. So devoted am I to breakfast in bed that, lacking an angel to fetch it, I arrange my own tray and carry it back to bed. Still, I feel tuned in to the brunch fantasy. Ideally we'd want brunch in the country. So I send friends to **Tavern on the Green** (though I've never heard anyone say anything wonderful about the food) because the setting's so magical. **Windows on the World** is a must if you have out-of-towners in tow. The **River Café** does brunch on the water. **Maxwell's Plum** is cheery with its wrap-around windshield, and I actually like the food there. But for serious mouths, I recommend **Vanessa**, on Bleecker Street. In SoHo, **Greene Street**'s skylights illuminate the trio playing classi-

Photographed by Daniel Quat.

cal music. There's a fixed-price brunch with a mimosa or a Bloody Mary (or stale-tasting apple wine) and wonderful notions à la carte and expensive: for instance, splendid, smoky pea soup; homemade muffins; fluffy French toast made of brioche, with strawberries and crème fraîche; and rich corned-beef hash with perfect poached eggs.

"Is there some secret place you're saving for yourself and won't review?"

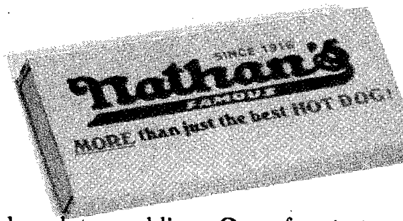
NO. NEVER. I WOULDN'T. I couldn't. It's too exciting, charting an undiscovered star, not to share the find. But there are a few places I haven't had a chance to write about yet. **La Tablita** is an odd little hybrid—Argentine-Italian—on West 73rd Street where I eat only the tongue vinaigrette and parrillada, the hearty mixed grill of Argentina. Ask for it rare and it comes to you rare—skirt steak, short ribs, sweetbreads, kidney, liver, heart, sausage, and blood sausage on a sooty hibachi, with a spicy green sauce, proletarian salad, and terrible bread. And isn't $15 for sangria outrageous?

In all the times I've been to **Jasmin's Era** I've found only one entrée I love—"green jade": crisp vegetables in a spicy garlic sauce. Yet I go back. Why? I like the neon, the boss, the crisp-fried thingamabobs to dip in duck sauce and mustard while sipping Myers's dark rum with orange juice. The appetizers are mostly splendid—spicy wonton in peanut sauce, crisp thin vegetable rolls, shrimp toast, clams or periwinkles in black-bean sauce, fragrant and zesty, and baked green pepper Hunan-style. And I've seen Warren Beatty there twice. What more can I say?

Café Domel, a cozy, attractive Viennese coffeehouse with glorious desserts and a bizarre Hungarian-Bavarian-and-Venetian menu, is Alfredo Viazzi's newest Village gambit in a narrow little townhouse. Not everything is wonderful to eat. Even the carpaccio can be too warm, though the mustard mayo is sublime. Pastas have ranged from super to so-so, but the marinated eggplant is divine, as is a tangy pissaladière—tomatoes, peppers, olives on tenderest pastry. And it's fun to dash upstairs, where Alfredo's actress wife, Jane White, tends a boutique with the kind of wild theatrical clothes she loves to wear.

"Before the theater?"

MY METABOLISM AND MY aesthetics won't let me eat at 6 P.M. But the places I like within walking distance of Broadway are **Benson's Steak House** (giant drinks, giant portions, good sirloin, fine pepper steak), **Carolina** (uneven though it can be) for barbecued brisket and ribs and chocolate pudding, **Orso** for zesty appetizers and crisp-edged pizza, **Café Un Deux Trois** for the lively scene, and **Little Afghanistan** for ethnic exotica. If I'm hungry, I dash into **Nathan's Famous** for half a dozen icy, just-opened clams . . . and maybe half a dozen more to quiet the stomach's grumbles till later.



"Where shall I take my Toledo cousins when they're in New York?"

TOLEDO, OHIO, OR TOLEDO, SPAIN: You must take them to **Windows on the World.** The view from the 107th floor of this tower at the tip of Manhattan is an extraordinary celebration of New York. Give your cousins the grand tour. Start to the left of the cloakroom to greet the Statue of Liberty. Explore the City Lights Bar. Linger en route to the restaurant, where all the bridges east are flung like jeweled necklaces across the inky night. Stick to the simplest dishes—raw clams and oysters, steak, lamb, poached fish. Don't miss my favorite lemon tart and American wines from an exceptional list. If you go for the visual thrill, not for gastronomic bliss, you won't be disappointed and you might be pleasantly surprised.

"I want to see celebrities."

THE **Russian Tea Room** AT LUNCH. You might see Nureyev or Farrah Fawcett, and don't miss the pelmeni with dill and sour cream (Wednesdays only). At night . . . it's **Elaine's.** Yes. After all these years. And just because Elaine's pets are faces you won't recognize—journalists, playwrights, directors—don't be discouraged. I once saw Richard Gere introduce himself to Jim Dale. As film writer Leslie Newman observes, people get off the plane from Los Angeles or Paris and come directly to Elaine's. A few nights ago, Clint Eastwood came in with Burt Reynolds, and even blasé habitués went bananas. So, don't rush to a table. Stop at the bar, scout the crowd. Then amble toward the rest rooms, following Jack Richardson's instructions to "turn right at Woody Allen." Newman recommends the calf's liver and spaghetti squash with butter and cheese.

"I want to impress a client."

THE **Four Seasons** IS YOUR STAGE. If your candidate is a New Yorker in publishing, advertising, or food, you must sit in the Bar Room, where the regulars claim so many tables that you may not get a spot unless you're a regular, too. Book ahead. If your prospect's in "rags," movies, or from out of town, lead him or her past the Picasso tapestry to the Pool Room. It won't hurt if owners Paul Kovi or Tom Margittai step by to kiss or shake your hand (according to gender). Not fainting when you get the check (easily $100 just to feed two, drinks, tax, and tip not included) is especially impressive.

"Where do you go for steak?"

Sparks LOOKS AS IF IT COULD BE in a Kansas City shopping mall, but the sirloin is aged, cooked precisely as I command, and the house's celebrated cellar holds a dazzling store of California's greatest Cabernets. For me, that's enough.

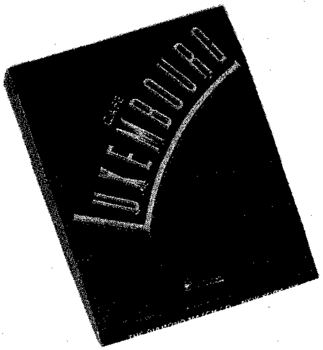
BROTHERS
STEAK MASTERS

"What's fun for my daughter's Sweet Sixteen party?"

Greene Street IS PERFECT FOR A party: a glorious room with its own built-in architectural excitement, a jazz duo, and ambitious nouvelle cuisine that can be splendid (and pricey). Chef Lawrence Vito does superlative bacon-wrapped duck-liver terrine, delicate lobster with mango in a ginger vinaigrette, deliciously garnished duck breast, voluptuous carrot cake, and a praline "cup" so delicious I didn't mind eating white-chocolate mousse after swearing off it forever. A new vegetarian tasting dinner, beginning with almond-and-morel-studded spaghetti squash in cream, features a trencherman's vegetable plate (if that isn't contradictory) that could woo me from venison. When friends call asking for a place that is lively and fun, with good food, I send them here, warning of less than comfortable chairs, uneven service, and occasional misguided notions from a very talented chef. Owner Tony Goldman, who became a friend after my publisher celebrated my last novel here, is so serious he's invested in sauce spoons.

"After the theater? Late-late?"

ON A SCHOOL NIGHT, I WANT something light and fast and in my neighborhood, the Upper West Side. I'd go to **Café Luxembourg** if I could get in—for the country salad, perhaps to share a cassoulet. **Shun Lee West** brings me halfway home to great hot-and-sour soup (see below) or a dim sum supper. **Café des Artistes** is crowded and lively after theater, too. Crosstown, I like **Primavera** and **Il Monello.** Even **Elaine's.** And **Texarkana** is worth the trek downtown. I love the gumbo, the crawfish cocktail, the homemade sauces and side dishes, a recent venison chop. But I'd try to get them to save suckling pig for me—crisp-skinned, flesh a bit dry, alas, with peppery-hot corn-bread dressing. And rhubarb pie.



"Where's great Chinese food?"

MY MOUTH'S LOYALTIES ARE divided between David Keh's **Auntie Yuan,** surely the most beautiful Chinese restaurant in town, and the rather graceless, cavernous **Shun Lee West,** with its powerful masterworks in fire and smoke. Nowhere have I tasted a better hot-and-sour soup than at Shun Lee West. The cold delicacies are almost combustible: minced bean curd with peanut, peppery shrimp, kidney under a thicket of coriander (sadly, the hacked chicken is not as lightly cooked as it ought to be). Come after eight, when the Lincoln Center–bound have sped through their dinners. Try Peking duck carved tableside or rich smoked tea duck with nicely greasy scallion pancake, crispy sea bass Hunan-style, or a whole flounder steamed to an ethereal melt (not on the menu). At Auntie Yuan, seasonings are gentler, except for the carrot sticks and daikon in hot-pepper oil and scallioned mussels in a fiery broth. Two of us may share a tasting dinner—doubling up on items that can't be split—or choose à la carte favorites: steamed eggs, home-style chicken with spinach, salmon with black beans (but not Peking duck—it's boring). A glass of wine from the Cruvinet and sorbet from the best source, Pierrot, in Brooklyn, can produce a bill that's steep.

"Aren't you sick of the nouvelle cuisine?"

NO. NOT WHEN IT'S WONDERFUL. I'm sick of defending it, I'm sick of the bizarre couplings and crimes committed in its name, but I love how it has liberated André Soltner, at Lutèce; how it has inspired Le Périgord Park, La Recolte, Le Cirque; the revolution it's fostered at Le Périgord; how it's come of age at the Four Seasons. And I love how it has inspired American chefs like David Waltuck, at **Chanterelle.** In fact, I'm mad about Chanterelle. What dignity. No name on the door. No art on the walls. Just the reflection of the streetlight, and gleaming chandeliers, and tall Chippendale-style chairs. If this were Le Cirque, Sirio would have found room for another ten tables. But not Karen and David Waltuck. The six-course dinner is $50 to $60 now (without wine), but we're eating à la carte, and the tab will be gentler than at our uptown haunts. The house's obligatory ravioli, round little dumplings, are filled with lobster and float in a white-wine-and-tomato broth heady with coriander. The Waltucks' expert seafood sausage is grilled and floats in a tangy sea of butter. Alas, anchovy in the mille-feuille of oysters produces an oversalty confection. A pot-au-feu of duck and foie gras is typical nouvelle cuisine arrogance. The idea of foie gras in this homely peasant stew would be amusing if somehow everything all came together. Even so, the duck could not be more tasty. Sea scallops and cucumber in minted cream is one of those dishes that are nicer to contemplate than to eat. But a thickly crusted sirloin with marrow and red wine is wonderful. Great coffee ice cream and crimson blood oranges on a layer of delicate crème pâtissière and mignardises with coffee.

"Tell me a discreet spot for lunch with someone else's husband/wife?"

I BELIEVE IN BEING OUTRAGEOUSLY bold. Lunch at **Le Cirque** or the **Four Seasons** and no one can question your virtue. For glorious food, **La Recolte,** at the Hotel Inter-Continental, is discreet, not having attracted the faces you'll surely see at Côte Basque. I love the **Oyster Bar** at Grand Central after two, when the crowd has thinned, and you can touch knees at the counter over oysters—one of each kind—and creamy clam stew. Hire a car and a driver and head downtown to the **Odeon.** With what you save there on lunch, you can pay for the ride, and if you've forgotten how exciting it is to neck in the back seat of a car, here's adolescence revisited.

TAVERN ON THE GREEN
WINDOWS ON THE WORLD

"Can I get serious good food without a coat and tie?"

YES. AT THE **Odeon,** IN TRIBECA, where the kitchen under Patrick Clark usually pleases. At **Greene Street** and **Chanterelle,** in SoHo. In the Village, at **Vanessa, La Tulipe, La Gauloise, One Fifth Avenue, John Clancy's, La Ripaille, Texarkana,** and **24 Fifth,** where Michel Fitoussi does the richest sweetbread ravioli in the world with cream, glace de viande, and foie gras, plus other extravagances he learned at the late Palace. At what used to be the Ballroom, now dubbed **Rojas-Lombardi,** for the chef-proprietor, delicious tapas and serious entrées demand no dress code. Uptown, casual dress is welcome at **Andrée's Mediterranean** (bring your own wine, and don't miss the Middle Eastern hors d'oeuvre), **Café San Martin** (taste baby eel and paella, suckling pig on command), and, of course, **Maxwell's Plum,** where the $12.50 pre-theater dinner is one of the best buys in town.

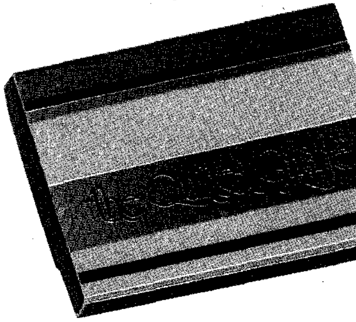
"What are your favorite French restaurants?"

FOR FUN AND INDULGENCE I GO TO **Le Cirque.** You must be Sirio Maccioni's pet, else you may wonder what all the fuss is about at Le Cirque. It's about white truffles, darling. Sirio always has the first of the season from Italy and is the last to run out. Fresh porcini? Of course. And live baby eels. Ooops. Sorry, they just stopped wiggling seconds ago. You must try the American foie gras and a new mozzarella concoction, and eels, of course. By the time you've sampled all his offerings, you're ready for dessert (which would make this the cheapest lunch in town if you hadn't already ordered fettuccine to put under the last truffle and confit of goose because Sirio almost cried when you tried to resist). When you are actually hungry enough to appreciate it, the food can be wonderful here. And the pastry chef is a wizard.

For culinary dazzle and serenity, it's the **Maurice,** in the Hotel Parker Meridien. It doesn't matter who you are at the Maurice: The maître d'hôtel is slow, and the staff does only its best, which is not always good enough. Certain entrées suffer from consulting chef Alain Senderens's passion for things Oriental. Even so, there is brilliance: transcendant lamb soup with crisp chick-peas, flageolets, pepper, and coriander. Raw duck with nuggets of crisp-fried duck skin. Sublime lobster salad. Foie gras steamed in a cabbage leaf. Scallops in silken ravioli (that cry for a bit of buttery broth or cream). Curried mussel soup with corn and coriander. The entrées never quite reach these heights, but Peking pigeon, bass in thyme-scented cream, and a lamb stew inspired by a Moroccan tagine are fine, and eggplant timbale is celestial. Best sweets: raspberry millefeuille, hot apple tart, orange tart with candied peel and bitter-chocolate sorbet.

"Is the Quilted Giraffe really so wonderful?"

GREATNESS FROM A FRENCH CHEF tutored in the classical tradition can bring joy to our mouths, but watching Barry and Susan Wine transform the **Quilted Giraffe** from a cunning little tearoom festooned with calico in upstate New Paltz to greatness on Second Avenue is a joy to the spirit. Is dinner there worth $100 to $150 a person? Is a chocolate truffle worth $1? Is a Rolls worth $100,000? Well, dear friends, the Wines tootle around town these days in their own Rolls. They have the rare courage to close shop on Saturday nights and are booked most evenings far in advance. If you know power in New York, you'll recognize half the faces in the room. But all that means nothing to me. What matters to a fussy gourmande is tonight's absolutely perfect rabbit kidney, so sweet, so salty, so rare on a bed of creamed leek and fennel. Or delicate ragout of lobster; nut-studded calf's liver; ravioli of celery root, pine nuts, and garlic under an avalanche of fresh black truffle. Or sublime confit of duck and caraway-scented polenta with veal kidney. The cheese cart is French déjà vu, its like rarely encountered here: all cheeses in their prime, and at the proper temperature. Desserts flaunt serious temptation: ethereal mocha soufflé, intensely espresso'd, with glorious ice cream; a sublime chocolate sundae; chewy little pecan squares and chocolate waffles on the "Grand Dessert" ($10 supplement) sampler. At these prices, perhaps there are too many flaws: too much smoked salmon, too meager risotto, shockingly tough ravioli skins, hard-edged tuna, and rabbit dry and overdone. But the yawning blandness of a few years ago is no more. Everything is artfully, assertively seasoned. The Quilted Giraffe grows more sophisticated each year as the Wines roam France absorbing the aura of great classical dining. It is exactly that electricity of dedication you feel here.



"Where do you go for ribs?"

Sylvia's, IN HARLEM, WEEKENDS only, is my choice for braised ribs, spicy or spicier, with collard greens, candied sweets, and black-eyed peas. Sylvia's short ribs are great, too (as is breakfast). The neighborhood is shabby and a loiterer may lurch a little, but even the drunks I encountered were benign, and Sylvia and her family couldn't be warmer. I crave **Wylie's** ribs, too—not the overdone, dried-out pork ribs but the big, meaty beef bones. And I'm also a fool for the crisp-fried onion loaf and the cole slaw. ■

Restaurants for All Reasons

Auntie Yuan, *1191A First Avenue, near 64th Street; 744-4040. Moderate.*

Café Luxembourg, *200 West 70th Street; 873-7411. Moderate.*

Chanterelle, *89 Grand Street; 966-6960. Expensive.*

Elaine's, *1703 Second Avenue, near 88th Street; 534-8103. Expensive.*

The **Four Seasons,** *99 East 52nd Street; 754-9494. Expensive.*

Greene Street, *101 Greene Street; 925-2415. Expensive.*

Jasmin's Era, *73 West 71st Street; 877-1400. Moderate.*

La Recolte, *110 East 49th Street; 421-4389. Expensive.*

La Tablita, *65 West 73rd Street; 724-9595. Moderate.*

Le Cirque, *58 East 65th Street; 794-9292. Expensive.*

The **Maurice,** *Hotel Parker Meridien, 118 West 57th Street; 245-7788. Expensive.*

Nathan's Famous, *1482 Broadway, near 43rd Street; 382-0620. Inexpensive.*

The **Odeon,** *145 West Broadway; 233-0507. Moderate.*

The **Oyster Bar,** *lower level, Grand Central Terminal; 490-6650. Moderate.*

Quilted Giraffe, *955 Second Avenue, near 51st Street; 753-5355. Expensive.*

The **River Café,** *1 Water Street, Brooklyn; 522-5200. Expensive.*

The **Russian Tea Room,** *150 West 57th Street; 265-0947. Expensive.*

Sparks Steak House, *210 East 46th Street; 687-4855. Expensive.*

Shun Lee West, *43 West 65th Street; 595-8895. Moderate.*

Sylvia's Restaurant, *328 Lenox Avenue, near 126th; 534-9414. Inexpensive.*

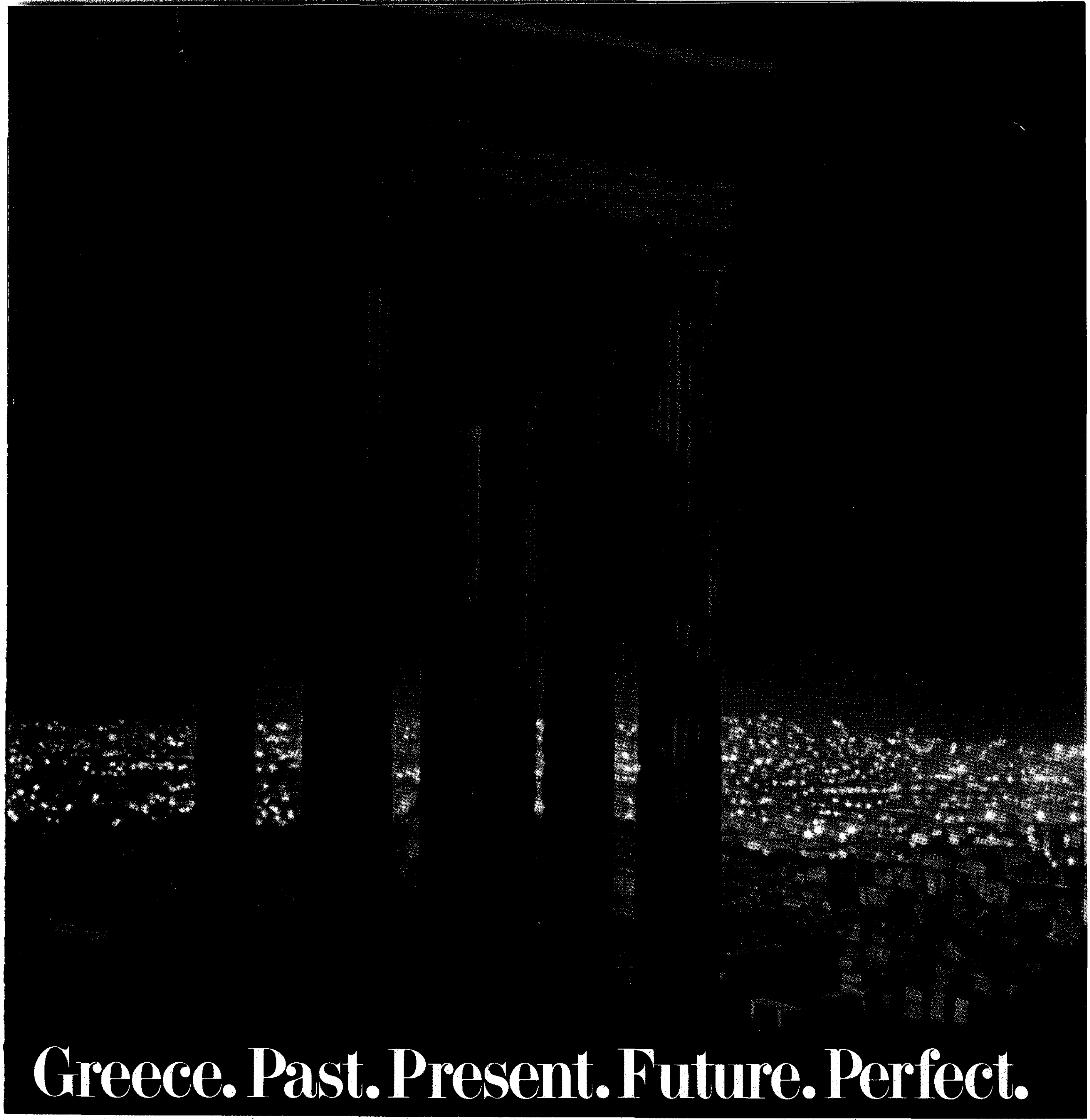
Tavern on the Green, *Central Park West at 67th Street; 873-3200. Expensive.*

Terrace Restaurant, *400 West 119th Street; 666-9490. Expensive.*

Windows on the World, *1 World Trade Center; 938-1111. Expensive.*

Wylie's Ribs & Co., Inc., *891 First Avenue, at 50th Street; 751-0700. Moderate.*

Code: *The average cost of a dinner per person, when ordered à la carte:* inexpensive, *$15 and under;* moderate, *$15 to $35;* expensive, *over $35.*



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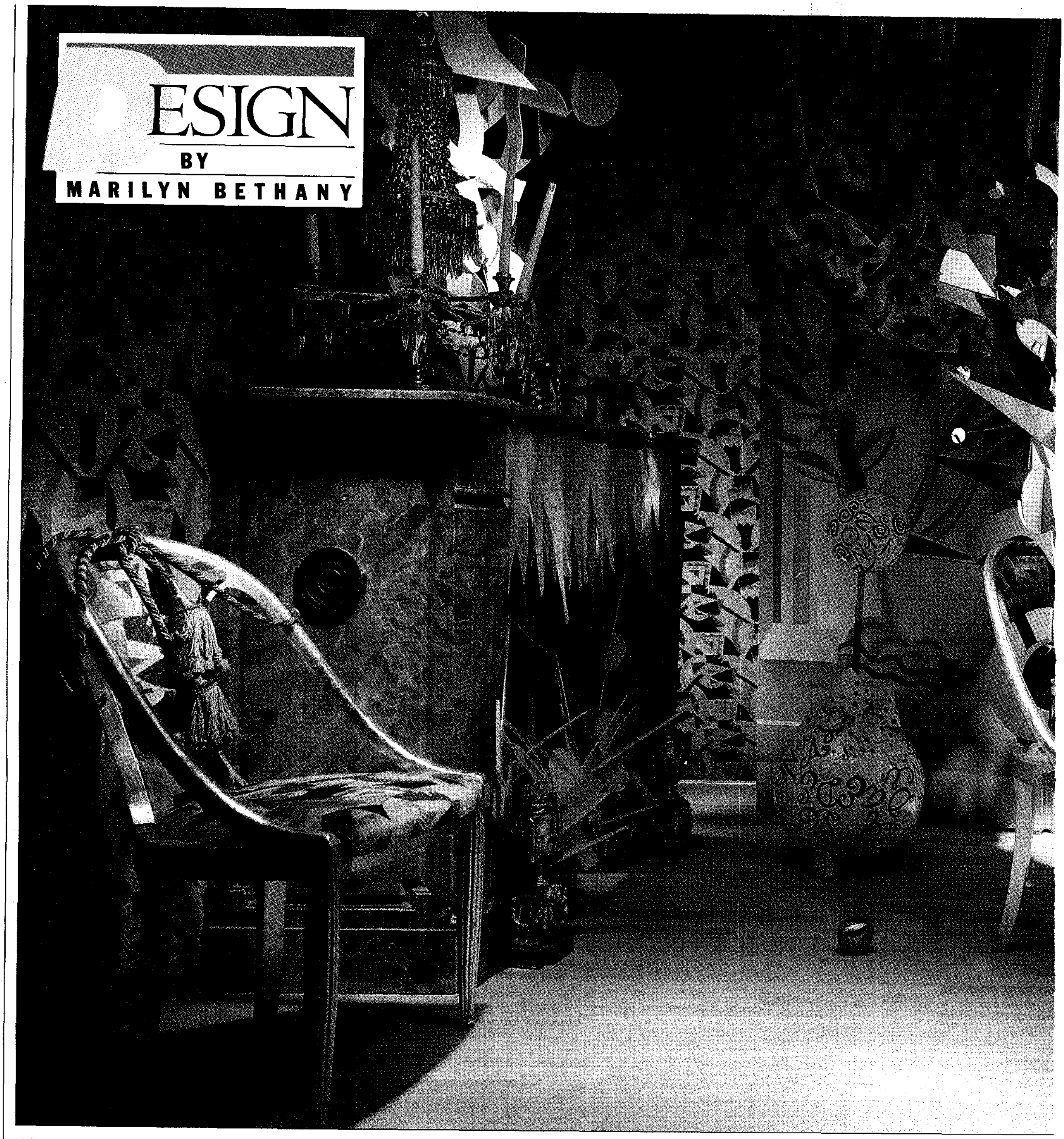
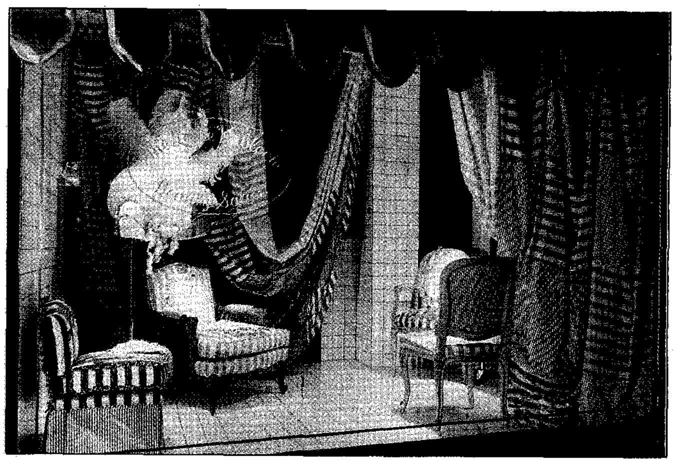
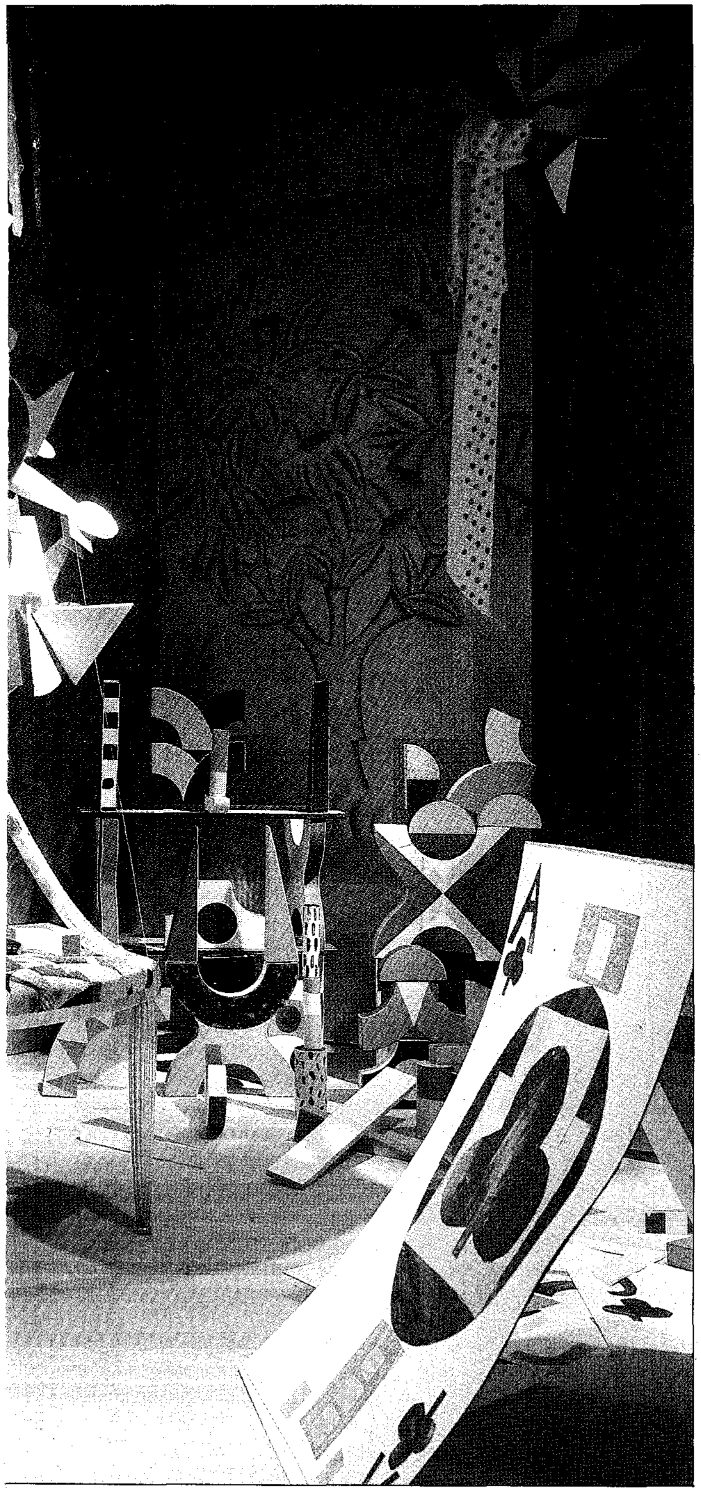


The current Clarence House window—which, like the others shown here, was designed by Robert Currie—was inspired by Sonia Delaunay. It features an adaptation of Walter Gropius's 1929 linen velvet and a Pinocchio à la Delaunay.

Some recent highlights in window-shopping history: "the Louie Kablooie Beauty Salon" (1982); indoor archery (1980); and, playing off an eighteenth-century bouclé, 2,000 plastic bananas complete with gorilla (1981). According to Robin Roberts, the windows have no budget. "Whatever it costs, it costs."



Photographs: top, Wolfgang Hoyt/ESTO; bottom (3), Fifth Ave. Studios, Inc.



THE MERRY WINDOW

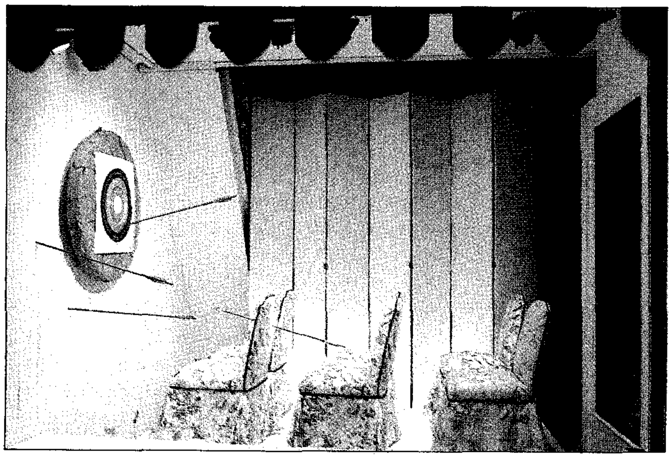
WHEN HE WAS GROWING UP IN NEW YORK DURING THE FORTIES and fifties, Robin Roberts recalls, one of his greatest pleasures was walking on Fifth Avenue in the evening. "There were no gates on the windows," he says, "and the displays were so extravagant. Every window was a stage set. It was fantasy and dreams up and down the avenue."

Today, the fantasy and dreams are mostly obscured by burglar-foiling gates. But Roberts, at least, has been doing his part to keep window-shopping alive. As owner and creative director of Clarence House, the tony to-the-trade fabric firm that for nineteen years has occupied the old Murphy mansion, at 40 East 57th Street, he has been entertaining passersby with displays that are as imaginative—and, at times, bizarre—as the merchandise inside is conservative and correct. "We never try to promote the product," Roberts says. "I am more interested in image than product."

And so, in the name of image, Roberts once treated us to a window streaming with water, just like in a Paris flower shop. ("We flooded the basement with that one.") Another depicted a schizoid psychiatrist's office—the color scheme divided down the middle of the couch. And at one point there was a series of ersatz storefronts ("the Louie Kablooie Beauty Salon") so convincing that one pedestrian was heard to remark: "Nothing makes it in this location. Last month, it was an ice-cream parlor. Before that, it was a fortune-teller."

Roberts's saucy wit has not always amused everyone. In 1965, for example, he collaborated with Gene Moore, the Tiffany display guru who from 1965 to 1973 also did Clarence House's displays, on the infamous "leather window." It featured chains, whips, "funny cigarettes," and a Harley-Davidson draped with calves' skins destined to upholster wing chairs in Park Avenue duplexes—and inspired a headline in the *Herald Tribune:* SCANDAL! SADISM HITS HOME FURNISHINGS! And then there was the Christmas of '82, when the window featured three wise women. "We received a call from the archdiocese on that one," recalls Roberts. "They said it was in the poorest possible taste."

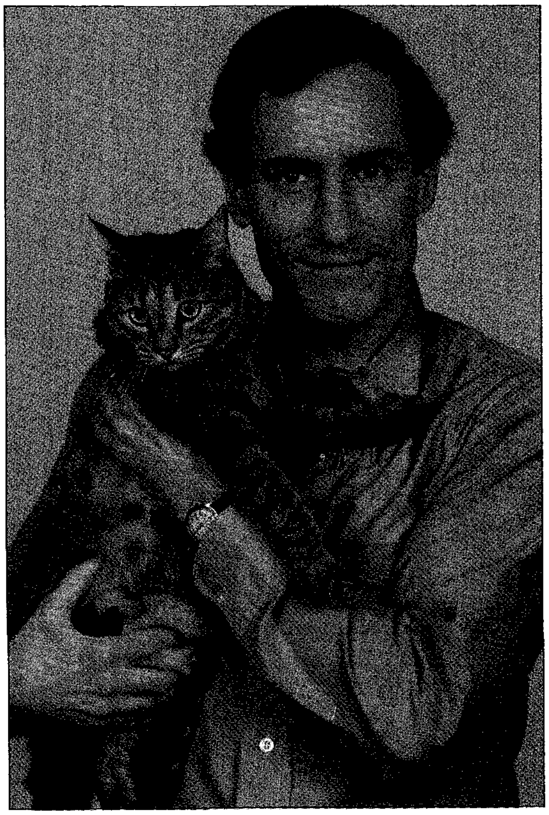
But to most denizens of 57th Street, the Clarence House window, which has been designed by Robert Currie for the past six years, is a consistent source of pleasure. So it is regrettable that in early 1985 the fabric house will move from its current quarters to a space more than three times as large in the D & D Building. "We'll have our own entrance with display windows at 211 East 58th Street," Roberts says. "And we are going to continue the tradition there." Still, the D & D Building is no match for the Murphy mansion, which was built around 1880. And 58th between Second and Third is hardly the boulevard of dreams that 57th Street is. The incongruity between the theme and the setting, the element that made the displays so delightfully shocking, will be gone, and with it the best excuse in town to window-shop. ▬



Books/Rhoda Koenig

AUTRES MOEURS

"...This fascinating study of eighteenth-century France takes us deep into that remotest of foreign countries, the past..."



Darnton: *Many ways to see a cat.*

The Great Cat Massacre and Other Episodes in French Cultural History, *by Robert Darnton. Basic Books; 298 pages; $17.95.*

ANYONE FED UP WITH "HISTORICAL" novels in which Regency belles talk about meaningful relationships, or "period" pictures in which Elizabethan wenches want to be respected as persons, will be delighted by *The Great Cat Massacre*. "Nothing is easier," writes Robert Darnton, "than to slip into the comfortable assumption that Europeans thought and felt two centuries ago just as we do today—allowing for the wigs and wooden shoes. We constantly need to be shaken out of a false sense of familiarity with the past, to be administered doses of culture shock." In his fascinating study of various odd characters, incidents, and cultural artifacts of eighteenth-century France, Darnton shows us how much we take for granted, and takes us deep into that remotest of foreign countries, the past.

In "Peasants Tell Tales: The Meaning of Mother Goose," Darnton renounces the Freudian interpretation of fairy tales put forth by such psychoanalytic critics as Bruno Bettelheim. ("He treats them ... like patients on a couch.... He does not question their origins or worry over other meanings that they might have had in other contexts because he knows how the soul works and how it has always worked. In fact, however, folktales are historical documents.") Scraping away the flourishes added by Perrault and the Grimms (on which Bettelheim based much of his analysis), and recounting a number of stories whose lewdness and scatology kept them out of children's books, Darnton shows us a world that makes the fairy tales—apart from the witches and talking animals—seem like newspaper items. Peasants who cannot feed their children and turn them out to starve ("Hansel and Gretel"), young people with an eternity of monotonous, backbreaking labor before them ("Rumpelstiltskin")—this was reality for the grindingly poor farmers of pre-industrial France. Even the character of the wicked stepmother ("Cinderella," "Snow White") can be explained by demographics rather than Oedipal fantasies—women frequently died in childbirth or shortly after, and the widower would need someone else to look after his infant and his house; in a single Normandy village, "one in five husbands lost his wife and then remarried." In sum, Darnton says, "the human condition has changed so much since then that we can hardly imagine the way it appeared to people whose lives really were nasty, brutish, and short. That is why we need to reread Mother Goose"—not to shape the tales to our needs, but to consider how circumstances alter human nature.

Fact that sounds like fiction to twentieth-century readers also turns up in the chapter about Police Inspector Joseph d'Hémery, who kept an eye on the intellectuals of Paris, and would run them in for writing sedition, libel, or lesbian novels. (In his rapidly changing world, treason and blasphemy could lurk even in a sober compendium of knowledge. Witness the *Encyclopédie*'s scandalous cross-reference, "ANTHROPOPHAGY: 'See EUCHARIST.' ")

D'Hémery compiled reports on several hundred suspicious authors. One of his most colorful concerns the playwright Favart, who fell in love with the mistress of the maréchal de Saxe; after many adventures (clandestine marriage, arrest, exile, forced concubinage), the lovers were united and became the stars of a comic-opera troupe. But d'Hémery's reports provide more than romances; from them a picture emerges of the position of the man of letters (the term "intellectual" had not come into use) under the old regime. The inspector refers to even his middle-aged subjects as "boys," and notes how they shift for their living—writing sycophantic poems in the hope of a sinecure at court, tutoring the children of royals, or, in bad times, spying or dealing in contraband. Writers tended to marry late or not at all, and their precarious finances governed their choice of a wife—a wealthy bourgeoise if their looks and talent could swing it; if not, a laundress or prostitute. (The experience of one eighteenth-century author, though, has a contemporary sound; Jean-Jacques Rousseau, whose *La Nouvelle Héloïse* was the biggest seller of the age, received torrents of letters from readers who wanted to know if the characters were real, and who said they had become ill—or well—from the tumultuous emotions his novel had produced.)

In the title chapter, Darnton asks why the workers in a Paris printing shop one day tortured and killed several dozen cats, and, odder still, why they thought the whole business hilariously funny. The search for the answer winds through an investigation of the apprenticeship system, the initiation rites of tradesmen, the symbolism of jokes, and the "ontological position" of the cat. He comes up with a creditable explanation, and his metaphoric punch line once more emphasizes the distance between us and our bewildering ancestors. Our merriment is the smirk of Voltaire; theirs was the laughter of Rabelais. ■

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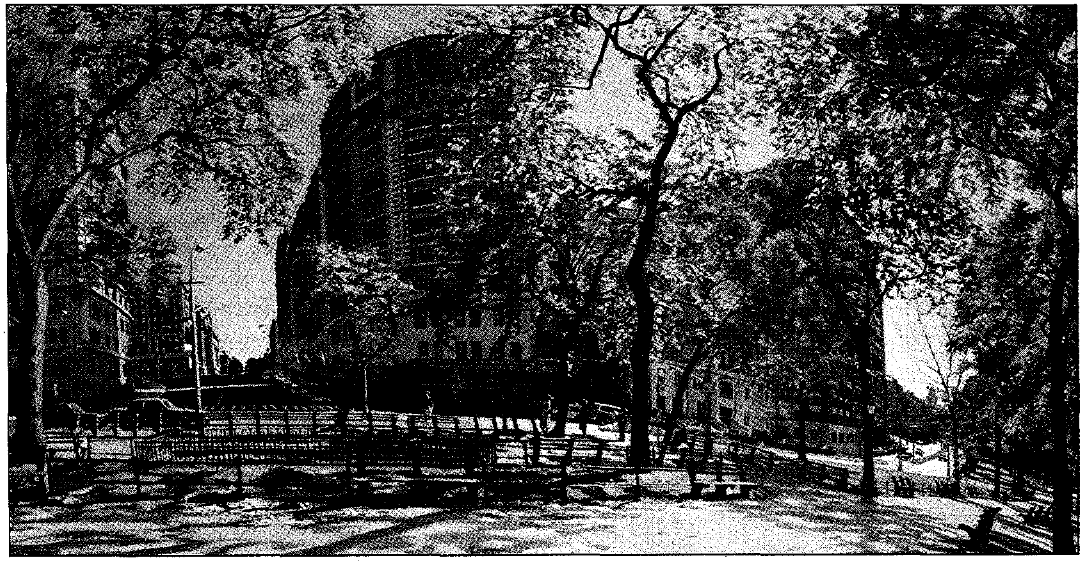
Art/Kay Larson

ANTIDOTES TO IRONY

"...Jasper Johns has now come face to face with himself; Rackstraw Downes goes about his tasks with skill..."

THERE ARE PAINTERS WHO REFUSE TO submit to the current fascination with irony. We should be grateful, since the allure is a deadly one. It leads to chilly parodies of earlier art forms, endless transfusions from the electronic media, and terminal exhaustion. Artists with the strength to resist stand out like football players in a cancer ward, or heroes in a world populated by David Salle and his imitators. Their vigor is both a marvel and a marvelous cause for optimism.

There is, for instance, **Jasper Johns**, that gray and jaded eminence who has spent the last two decades talking to himself about his ambivalences toward the painted image. Johns, of course, holds one of the original patents on painterly irony, a claim based on the profundity of his analysis and the slyness of his wit. It helps that his terrain is art itself: its illusions and truths, its meanings, its fictions, its hope and pain. Just recently he has opened up the matter for public discussion, with the result that his new show is his most exciting in memory.



Telling details: *Downes's* Riverside Drive With the Gates of Columbia.

Late in his life (he is 53 years old), Johns has come face to face with himself. During the fifteen years (and only one show of paintings) preceding this exhibition he was more circumspect. In the seventies, his works all followed the same pattern: crisscrossed strokes of color set off against other strokes like the zigzags in a herringbone tweed. These works were smart, even beautiful, but remote and unrevealing: dissertations on painterly gesture, not poems. Johns has said that, emotionally and artistically, he was in hiding.

In his latest paintings at Castelli, he sticks his head aboveground. There are a few crosshatched paintings, but they hang alongside other works rich with Johnsian motifs from all the eras of his life. Sometimes these motifs converge in a single painting: in *Perilous Night*, for example, or *Racing Thoughts*. *Perilous Night* actually contains an encaustic painting of one of Johns's crosshatched prints, next to a John Cage score of the same name, and under a trio of dangling forearms (one topped with red, one with yellow, one with blue). Johns has often painted his earlier works into a newer version, but this latest bunch feels like a summing up. They are loaded with artifacts: a vase of the sort used in figure-ground demonstrations; a silkscreen of a photograph of Leo Castelli; an odd bit of plumbing that resembles a set of hipbones and genitalia (an aside to sexual dissipation, maybe?). In *Perilous Night*, the crosshatching is just above a bit of simulated wood grain, which in turn holds a trompe l'oeil nail and its shadow; from the painted nail hangs a schematic outline of a handkerchief. The reference is to American trompe l'oeil painting, to Peto and Harnett, but also to an earthy American pragmatism that prefers to call a spade a spade and an illusion an illusion.

Everything adds together to make an intellectual self-portrait, or the portrait of a painter making his own portrait. The dangling forearms, dressed in primary colors, must certainly refer to Johns's penchant for enshrining his gestures. But there is something lonely and ghostly about *Perilous Night*, something ineffable and hard to trace. One severed forearm hangs over his own work, the crosshatched print; another partly obscures Cage's score. Since these are primaries, we can assume that they are the primary poles of his life. The third arm, topped with red, hangs over a greenish-black panel—a painted nothingness, a void of the artist's creation. The artist's brave gesture is isolated against, perhaps, The Void, the last and greatest one. These paintings have the feel of a heroic confrontation with mortality, with the sum of one's life and the end of it. It's no accident that most of them seem to be pictures of his studio. Artists have traditionally created their self-portraits out of the images they have surrounded themselves with. But the objects in a studio also signify material existence, the weight of which draws all of us toward death. On one of Johns's walls (visible in several paintings here) is a red poster with a skull and crossbones in black, and a legend that reads GLETSCHERABBRUCH and CHUTE DE GLACE. In the supercharged force field of this show, where every image resonates with meanings and double meanings, the poster begins to suggest the plight of the artist, standing on his ice chute, picking his slippery way across the chilly glacial terrain of his intelligence, approaching the ice field of his latter days. To Johns, it's intelligence itself that is reflexive—that creates these ghosts and shadows, these skulls and

Photograph by David Behl.

empty masks. The painter merely sets down the illusions he sees. There is irony in that observation, but there is all of life in it, too. (142 Greene Street; through February 25.)

Jorg Immendorff, A NATIVE OF Düsseldorf who has appeared here in countless group summations of "neo-Expressionism," is one of the few Germans who seem unwilling to turn their work into parodies of earlier art forms. He neither submits to the influence of de Kooning nor worships Joseph Beuys with the fervor of the other leading German, Anselm Kiefer.

Most critics have turned from Immendorff in disgust because his themes offend them. They're caught up in a fallacy, and it blinds them to the raw, cinematic scope of these monumental canvases. Immendorff has worked out a complex symbolism in which snowbanks are imprinted with the outline of eagles, the outline becomes a surgical scar, the eagle goes up in flames, and the artist and his oddball friends carouse in the glowing, yellow *Cafe Deutschland.* It's all very portentous and complicated, and I refer anyone to the show's catalogue for a full account. The important point is that these works are concerned with wounds—probably unhealable, certainly excruciating—that grow from the political severing of Germany. In group shows, this highly evolved metaphoric clout can't be felt; you need to see these works together to feel their totemic agony.

Immendorff's café scenes are perfumed with the stench of anxiety. They recall Teutonic motifs familiar from Goethe through von Sternberg. His big pictures create a story line; they are lurid frames from a Technicolor cartoon of the artist's baser impulses. It's hard to tell whether he is appalled by the martial German spirit he portrays, or adores it. But he has described it very well indeed, lifting it out of its pyschic depths and turning it inside out for the world to judge. *Deutschland in Ordnung Bringen* is a garish night scene in which the German eagle lies prostrate, plumes of smoke rising from fires that dot its wings. Is the eagle dying, or being resurrected in a torchlight Nazi parade? If Immendorff is as enthralled by the flames as he seems to be—if he does indeed want "to bring order to Germany" in the old sense—then the anguish of the artist is laced with double messages, and the heroic posture of the paintings takes on an ominous smoky pall. But none of the messages—double, single, or singular—obscures the dark power of the vision. (Boone, 417 West Broadway; through February 25.)

FOR SOME YEARS NOW, **Donald Sultan** has constructed his oddly clumsy but elegant artifacts out of clichés of the industrial age: cheap green linoleum flecked with white and black; brown-black tar; white plaster; and recently, a dollop of fresco color, usually in bright orange. He is thus not quite a painter, and not quite a sculptor. To create his pictures, he cuts the tile, ladles on the tar, cuts through the tar, fills up the gaps with plaster, and paints the plaster with fresco pigments. The boldness of this chop-and-scratch approach has borne bold results. In this show, Sultan has gouged out the strongest images yet in his career: black steers with white abstract heads on green tile; skeletal black trees burning bright orange; migrant workers with white hats in a green field, like a scene out of Thomas Hardy. One might ask whether it's so virtuous to use "honest" materials for illusionistic ends. Might not Sultan be hiding his desire to make a "legitimate" painting beneath his surgical skill with a linoleum knife? Perhaps so, but the processes by which he mottles and scars these works are too fascinating in their own right—you find your attention absorbed by every nick and notch, every wavelet of tar. The other questions will have to take care of themselves. (Blum Helman, 20 West 57th Street; through March 3.)

Terry Winters HAS RESURRECTED A gentle, naturalistic attitude that can be traced back through Susan Rothenberg to Philip Guston and Abstract Expressionism. Winters applies paint to canvas like a lover putting makeup on a beloved's face: with infinite care and complete immersion. Out of this union of the painter and the painted emerge seedpods, a bent flower stem, shells, a cellular growth like a honeycomb or an amphibian's egg mass, all of which float in their sea of paint as though in the primordial ocean. Winters's images are of processes of growth. He is musing on nature's miraculous proclivity for mathematical order in the midst of the world's apparent randomness. It's a wonderfully optimistic point, and he celebrates it in works that are downscale, unassuming, and quietly ecstatic. They mark this emerging painter as someone to be watched with interest. (Sonnabend, 420 West Broadway; through March 3.)

"GRAFFITI" IS A LOADED WORD. AN artist whose work has once borne the label may be marked for life. As I said in this column two months ago, however, some graffiti painters show signs of growing up to become good artists. One is **Lee Quinones,** who learned his trade on the trains but who has decided to apply his considerable calligraphic skills to that old conventional standby, canvas.

Quinones's show at Gladstone (only his second solo in New York) is, of all things, charming. Quinones is a true urban naïf, a kid who grew up in the projects, thereby avoiding the intellectualizing that plagues some of his better-educated contemporaries. He is clearly appalled by violence (though his pictures are full of it), and he has a visual sense nurtured on the dramatic telescopic spaces of comic books. Put those two factors together and you get a picture like *Three Deaths on a Hill,* his version of the Crucifixion. The choice of theme itself is extraordinary—what contemporary artist could risk such a topic? But his innocence brings him through. Christ is not seen—only his cross in black silhouette, and his gnarled and broken hand. The three figures loom over a darkened hill, before a thunderous sky pierced by a shaft of sunlight. As I said, only an innocent could get away with it. But how long has it been since anyone painted a picture with such simple emotional clarity? (152 Wooster Street; through March 1.)

ELSEWHERE: TEN YEARS AGO, **Rackstraw Downes** was one of the most interesting painters in the "realist revival" that challenged minimalism's dominance. The dialectical edge of those careful, panoramic examinations of barren industrial yards and grassy hillsides has lost its sharp bite—landscape painters frequently find that their subject can't evolve to match their maturing powers. Downes probably doesn't (and shouldn't) care about these issues, but they lend a certain sad familiarity to his descriptions of the warp and woof of the horizons in Manhattan and Maine. Against the long horizontal line of his new canvases, Downes introduces mild verticals: unfinished columns peeking up from the concrete pads of the Convention Center; spring trees sending a tracery of new leaves through Riverside Drive; the upthrust gates of a drawbridge in Portland, Maine.

These may be small tasks, but they are impeccably done. His dealer, with less hyperbole than one might think, speaks of Brueghel's ability to breathe life into the smallest corners of a picture. Downes is best when he can address himself to the telling details: The towers of Harlem from the George Washington Bridge are too far away to allow that fascination with the minuscule, but his view of the harbor in Portland is a fine bit of observation. There are tiny white sawtooth sails pointing into the blue distance, and a daring pair of old warehouses in the foreground. The truth in this picture is so intense you can feel wire grass under your feet and smell salty decay in the air. It's as though, to work with truths this modest, you would have to boil them down to bouillon. (Hirschl and Adler Modern, 851 Madison Avenue, near 70th Street; through March 10.) ■

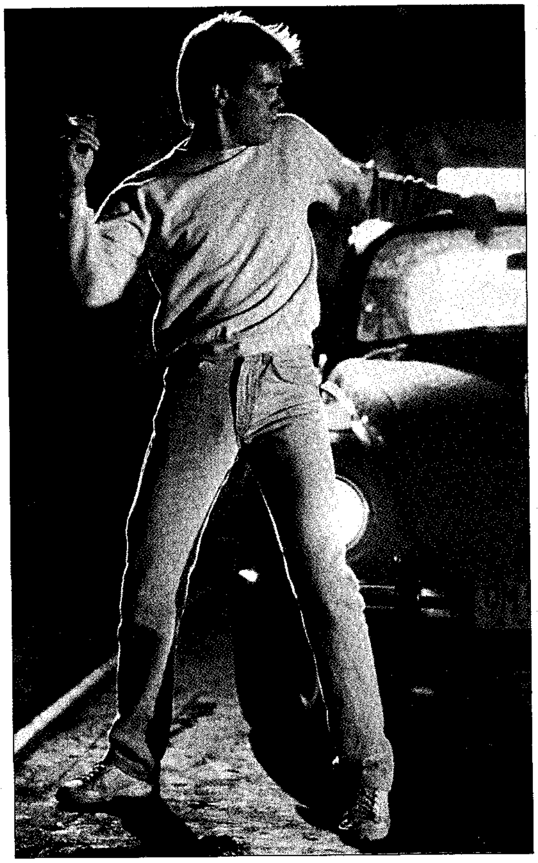
Movies/David Denby

SCHLOCKDANCE

> "...*Footloose* is one part Mickey Rooney musical, one part teen-movie cliché, one part rock video, and all trash..."

WHY IS IT THAT SOME OF THE RECENT movies made for children (*E.T.* and Carroll Ballard's nature-fantasy epics, *The Black Stallion* and *Never Cry Wolf*) have been great, while movies made for teenagers (*Flashdance, Staying Alive,* last week's horror movie) have been uniformly terrible? Part of the answer must be that a few talented filmmakers continue to idealize children as an unspoiled audience: Children, they think, can still be reached directly, and once reached, they will be moved by an idea that has the innocence, beauty, and daring of art. Teenagers, on the other hand, are assumed to be much farther along in mass culture; in addition, their moviegoing habits are pulled this way and that by friends. The desire to be part of a group, or to stay ahead of a group, makes kids impatient and derisively cynical. Moviemakers fear that impatience. There are independent teenagers, of course, but many adolescents probably aren't all that eager for originality. Work that's basically familiar, with just a few twists added, may be exactly what they want. Whether a large teenage audience would respond to a great movie remains an untested proposition. My only point is that filmmakers know they can get by with much less than greatness.

Some of this may explain—though nothing can justify—the vacuousness of the new teen dance movie, **Footloose.** Conceived and written by pop lyricist Dean Pitchford (who was responsible for most of the lyrics in *Fame*) and directed by the veteran Herbert Ross, *Footloose* is about a hellfire-and-brimstone minister (John Lithgow) who gains control of a small midwestern town and bans rock music and dancing. The minister is meant to be neither hypocrite nor fool; some years earlier, his son and a bunch of other kids died in a drunk-driving accident, and he's thought ever since that dancing leads to sex and drinking and everything else dangerous. Most of the kids in town go along with him, but then a self-assured high-school punk from Chicago shows up—Ren MacCormack (Kevin Bacon), who rouses the kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good.



Fancy free: *Kevin Bacon in Herbert Ross's film.*

What is the point of such a story in 1984? No one attending a nationally advertised film called *Footloose* could actually be *against* dancing, so the movie doesn't raise any issue that's real for the audience (or for the filmmakers either). The minister is like a curmudgeon in an old Mickey Rooney movie, stopping the kids from putting on a show. Indeed, *Footloose* is one part Mickey Rooney musical, one part teen-movie cliché (rumbles, quarrels over girls, chicken matches), and one part rock video. The different parts don't fit together, and every time the minister comes on the scene to denounce someone or wrestle with his soul, the picture dies. This material might have been playable as comedy, but the filmmakers are both too low-minded and too high-minded for comedy. You would think that someone might point out to the minister that he's a bit confused, and that, short of banning *driving* from town, he can do little to keep everyone safe. The one person intelligent enough to straighten him out is his daughter, Ariel (Lori Singer), but Ariel, a slinky hellcat with a mane of wild hair, is too busy placing herself in the path of oncoming trucks and railroad trains—she wants to erase the fear of death that her brother's fate has left her with. There seem to be many confused people in this town.

There aren't enough dance sequences in *Footloose* to let the stupid story slide by. And not all the dancing is dancing. Kevin Bacon, best known for his performance as Fenwick, the self-destructive Catholic boy in *Diner,* has one big solo number in a factory (to Kenny Loggins's music), yet this sequence (already recut as a rock video for MTV) consists mainly of Bacon racing up and down between rows of machinery, swinging from ropes, and hurdling over things. It's more gymnastics than dance, and though it's exhilarating to watch, it's also pretentious in that familiar, aggressive rock-video way—the excitement is created by the cutting rather than the dancer's movements. Later, when Bacon teaches his cloddish friend, Willard (Chris Penn), how to dance, Ross uses the open fields, the school gym and corridors in an extended sequence that builds wittily to a triumphant climax—the highlight of the movie. But soon the dead, conventional elements return—another teen rumble, another scene of the minister and his wife earnestly chewing on their pillows in the middle of the night.

Footloose may be a hit, but it's trash—high-powered fodder for the teen market. Herbert Ross has retreated all the way from the daring he showed in *Pennies From Heaven.* The only person to come out of the movie better off is the smooth-cheeked, pug-nosed Bacon, who gives a cocky but likable Mr. Cool performance. Bacon isn't a trained dancer, but everything he does—opening a car door for his girl, lugging a sack in a factory—seems charged by some dazzling rhythm playing in his head. He convinces us that this boy could be blessed just because he loves to move.

IN HOWARD BROOKNER'S DOCUMENTARY portrait, **Burroughs**, the novelist William S. Burroughs appears as an ironically formal figure. The 70-year-old author of (among other books) *Naked Lunch* and *Nova Express,* rhapsodist of violent gay sex, chronicler of the hallucinated highs and paranoid, consciousness-shattering lows of heroin, invariably wears a white shirt, a tie, a well-tailored suit, and a smallish hat. Expressionless except for the mean twitch that plays on his thin, tightly pressed lips, Burroughs could pass as a Bible salesman from a small midwestern city, or perhaps as a gloomy minor functionary hanging around the basement of a Baptist church.

Allen Ginsberg comes on to tell us that Burroughs's masklike cool and sinister grace enabled him to become spiritual father to the Beat movement way back in the forties. What's amazing is that he seems to have outlasted most of his children, including his own son, the writer William S. Burroughs Jr., who died during the four years it took to complete the movie. *Burroughs* propounds a mystery: How did this writer, a junkie for years, survive and prosper? Is he tougher than anyone else, or is something more ominous going on?

Brookner, a 29-year-old graduate of the N.Y.U. film program, follows Burroughs to his childhood home, which turns out to be a solid-looking red-brick house in St. Louis; he pursues him across the empty spaces of his Bowery apartment, an immense, windowless, white-walled cell called "the Bunker" (formerly the boys' locker room in a Y.M.C.A.); he interviews friends and associates, and photographs the great man reading some of his most entertainingly paranoid passages to groups of adoring kids at punk clubs. Best of all, he compiles old footage of Burroughs. It seems that the writer has long appealed to avant-garde filmmakers, so we get shots of Burroughs in Tangier, faultlessly dressed as always, entering the house of what appears to be a gay hustler, and Burroughs holding his cane and gravely proceeding down a Paris alley like an elegant spy in a B movie. Echoes of W. C. Fields and Casey Stengel linger in the writer's raspy voice. The man is a natural entertainer, and perhaps his survival has something to do with his love of performing. In a wild skit, he assumes the role of his own creation, the baleful Dr. Benway, wielding a rubber plunger during heart surgery while transvestite Jackie Curtis, a Lana Turner–type nurse, tosses his hair and sulks.

His Grand Guignol act isn't entirely playful. On camera, Burroughs tells the true story (with additional details from Ginsberg) of his wife's death. In 1951, in Mexico City, Burroughs was sleeping with boys, and his wife, Joan, taking it badly, had become both alcoholic and suicidal. One night when they were both very drunk, he suggested they do "their William Tell act." So Joan put a glass on her head, and then Burroughs, before their assembled friends, plugged her through the forehead. His lawyer advised him to call it "a shooting accident," his friends covered for him, and the Mexican police let him off.

In a chilling afterword, Ginsberg asserts that the death of Joan freed Burroughs to become a writer. For all we know, this may be true—no one in the film challenges it. Celebrating Burroughs's survival, his triumph as a novelist, the movie comes close to suggesting that homicide can be a creative act. Burroughs calls the shooting "completely insane," but he also says, in another context, that it might feel good to kill someone. Racing around his bunker, the old man shows off his weapons collection; he grabs Terry Southern by the hand and pulls him into an orgone box. What was the man injecting into his veins all those years? He's bizarrely alive—ornery, half-crazy, flourishing in the mucky swamps, happy as a water bug. True to its subject, *Burroughs* is a vivacious and scary movie. ▬

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By Nancy McKeon and Corky Pollan

Shaking With Tradition

It figures that an antiques dealer who specializes in salt and pepper shakers wouldn't dream of putting salt on her food. But Alice Lindholm, who sells these homely treasures with her husband, Ronald, just fell in love with this funny category of collectibles some six months ago and now has more than 1,000 pairs. Some of them are plastic and silly (like the food mixer); others are ceramic and whimsical (like the cow and the moon or the rabbit in its hat). They start at $2 a pair, none is over $10, and it's hard to imagine not finding a favorite.

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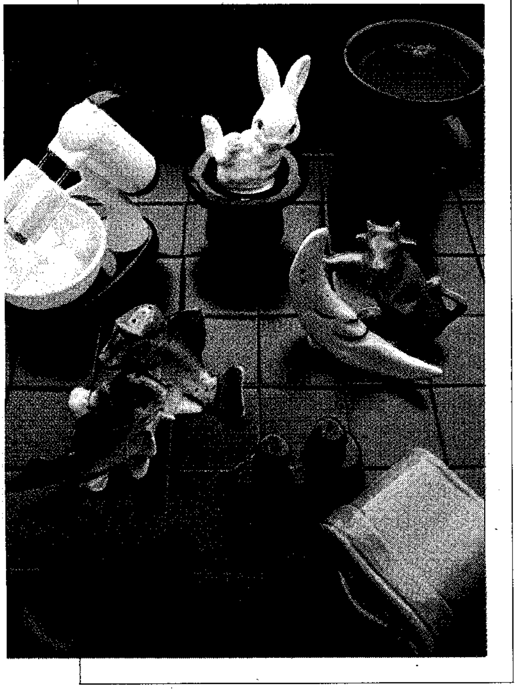
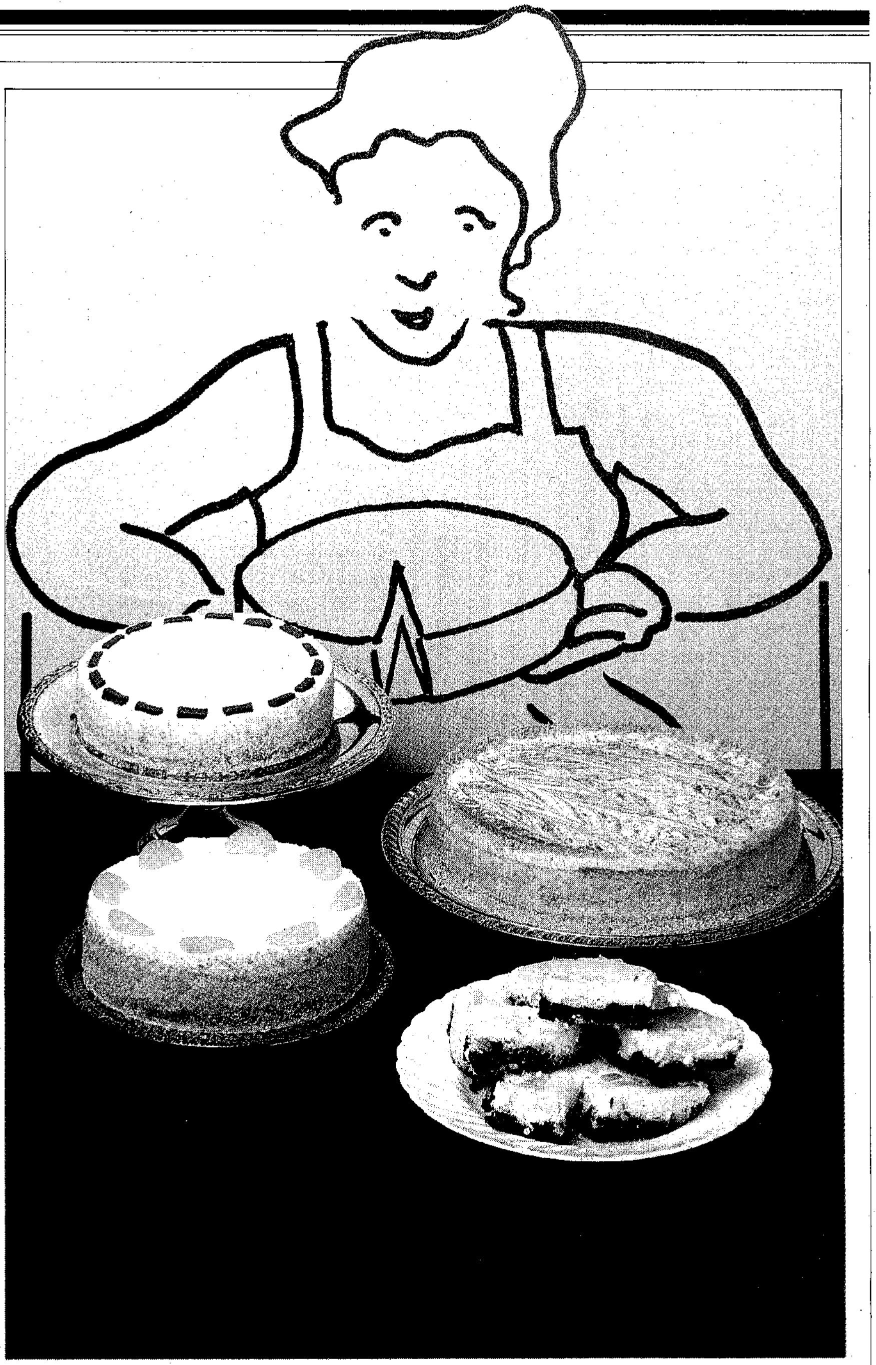


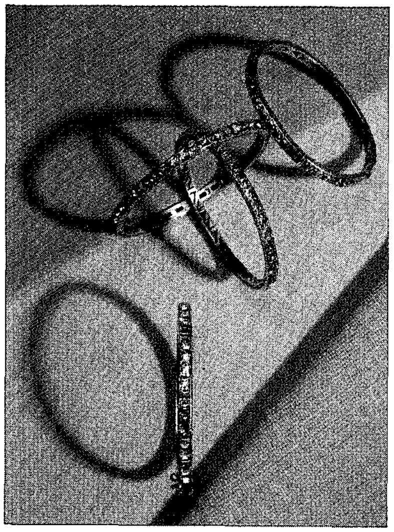


Sweet Accompli

The cheesecakes pictured here are lighter and fluffier than the heavy-duty models from the forties, and they're made without preservatives. But that isn't the news. The news is that any sweetness you've ever longed for is now baked in cheesecake form. Consider these as cheesecakes: apricot, blueberry, or strawberry-swirl. Kahlúa, piña colada, Grand Marnier, Amaretto, Baileys Irish Cream, Black Forest, French-vanilla, rum-cream. And the chocolates—mousse, almond, or a cheesecake brownie. Some are fruity (nice for the kiddies' parties), while some, like the liqueur flavors, are dinner-party desserts. And there are other uses, too—for brunch, for *Kaffeeklatsch,* as fork food during a midnight raid on your kitchen. The mover and baker behind this is Merle Brown, hereafter known as the Cheesecake Lady. And while her cakes have none of the killer power of the Lindy's of long ago, at least you will sleep at night. Not all the flavors are available at all times, but you could spend many a month sampling. **—Barbara Costikyan**

THE CHEESECAKE LADY/*Balducci's (424 Sixth Avenue, at 9th Street, 673-2600; seven-inch cake, $9.95), Spring St. Market (111 Spring Street, 226-4410; seven-inch cake, $12), Tbls, N.Y. Cuisine, Ltd. (1125 Lexington Avenue, near 78th Street, 249-3310; portion only, $1.50), Todaro Brothers (555 Second Avenue, near 31st Street, 532-0633; seven-inch cake, $9; ten-inch, $18)*

Illustration by Anthony Kosner. Photographs: top, Aaron Rezny; bottom, Corinne Colen.

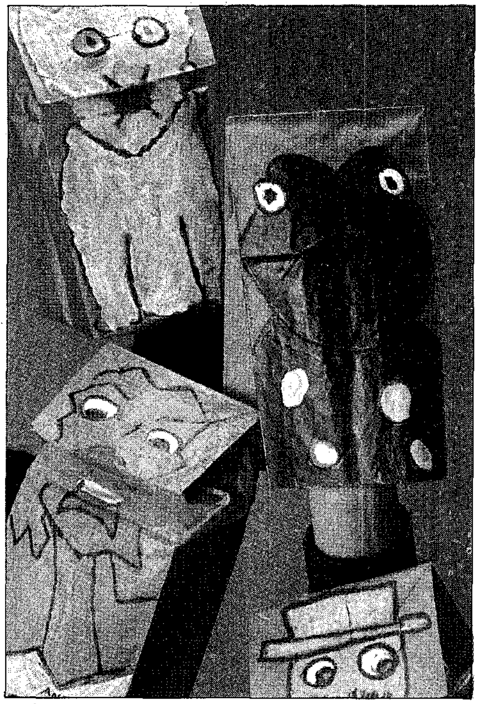


Sparkle Plenty

Rich flappers wore diamond and platinum "line" bracelets from Cartier. The not-so-rich had to content themselves with table-cut-crystal-and-etched-sterling look-alikes. But the bangles ($200 to $225) that were *faux* in the twenties look pretty fantastic today.

BERGDORF GOODMAN/*Sentimento Shop*
First floor

Litter Things Mean a Lot



Kids who were charmed by the Paper Bag Players in 1958 can still be charmed—and bring *their* kids. This Obie-award-winning group will be here again this winter, as it has for the last 26. The company uses paper (brown bags, cardboard boxes, even waxed paper) as costumes, props, and scenery for its original and winning musical productions. Now the "Bags" has translated this paper fascination into salable merchandise: paper-bag puppets that come with their own playlets (*The Surprise,* featuring Sir Prize and Polly Prize, and *Too Many Fishes,* with Snappy, Sappy, and Sad—$25 for six hand-painted puppets, $5 for a line-drawn version for kids to paint); corrugated cardboard frames just the right size for nursery-school art ($8); and a droll blue elephant ($20) large enough for a child to hide inside. The show this season is *Dandelion,* a play about evolution. The troupe attacks this complex subject with its usual wit and quirky humor. Accompanied by music, songs, and dance, fish become frogs, dinosaurs become extinct. And, before or after the show, kids get to romp in a whimsically prehistoric cardboard playground where they can do cave drawings, meet a dinosaur, and hunt for fossils.

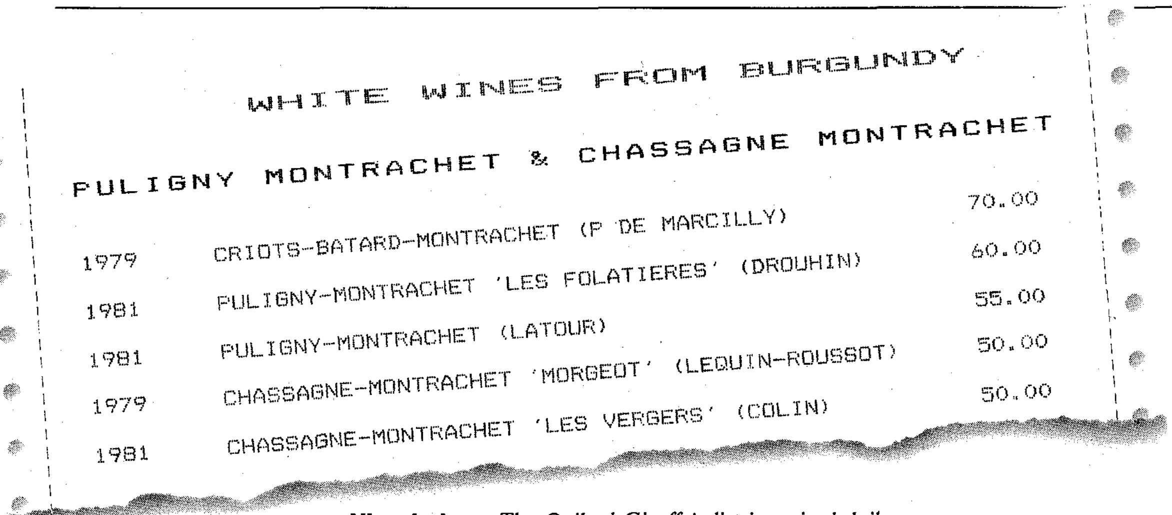
PAPER BAG PLAYERS/*Symphony Space/Broadway at 95th Street/864-5400/Saturdays and Sundays through April 1 (except March 17 and 18)/Performances at 2 p.m./$8*

Photographs: top left, James Wojcik; top right and bottom, Joe McNally.

Wine/Alexis Bespaloff

LUSCIOUS LISTS

"...A well-chosen list is almost as important as an interesting menu; here are several, new or revised, that will please..."


WHITE WINES FROM BURGUNDY

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1979	CRIOTS-BATARD-MONTRACHET (P DE MARCILLY)	70.00
1981	PULIGNY-MONTRACHET 'LES FOLATIERES' (DROUHIN)	60.00
1981	PULIGNY-MONTRACHET (LATOUR)	55.00
1979	CHASSAGNE-MONTRACHET 'MORGEOT' (LEQUIN-ROUSSOT)	50.00
1981	CHASSAGNE-MONTRACHET 'LES VERGERS' (COLIN)	50.00

Vins du jour: *The Quilted Giraffe's list is revised daily.*

THE OTHER NIGHT, JUST AS I'D BEGUN scanning the Quilted Giraffe's wine list, the sommelier took it from my hands. "That's yesterday's," he apologized, and presented me with another, just off the computer.

There are, I suspect, few restaurants whose lists are revised daily, but an increasing number of restaurateurs realize that a well-chosen wine list is almost as important as an interesting menu (and in fact there are now restaurants better known for their wine lists than for their food). I have written in the past about the extensive lists at the Four Seasons and Windows on the World; the 300 fairly priced wines at Sparks Steak House; the 125 American white wines at the Oyster Bar in Grand Central station; the selection of more than 300 wines at the Black Sheep, in Greenwich Village; the Quilted Giraffe's extensive list, which also includes 50 brandies; and La Camelia, whose revised all-Italian list now includes more than 150 choices.

In the past few years, many restaurants have begun offering a wide choice of wines by the glass, and that's a welcome innovation. The Wine Bar, in SoHo, may have been the first with an extensive selection, and Maxwell's Plum continues to serve a dozen wines by the glass. The Cruvinet, the device that replaces wine drawn from a bottle with inert gas to prevent oxidation, enables restaurateurs to serve fine reds and whites by the glass without spoilage, even if the bottle remains half-empty for several days. For example, at **Tastings** (144 West 55th Street), which is part of the International Wine Center, a recent selection included two sparkling wines; a Chardonnay from Long Island; four white Burgundies, including a Mercurey and a Beaune, Clos des Mouches; several red Bordeaux and California Cabernets; and Château d'Yquem 1970. (The typed list contains another 150 names from a wide variety of sources.)

The Cruvinet provides interesting tasting opportunities at **Auntie Yuan** (1191A First Avenue, near 64th Street). This sleek and stylish Chinese restaurant has several tasting menus that permit even one or two diners to sample a number of unusual dishes. These, in turn, can be accompanied by a variety of wines by the glass from a selection that is certainly eclectic. The whites, at $3 to $6.50, include a Chablis Grand Cru; a Ste. Chapelle Riesling, from Idaho; a Gewürztraminer from Alsace; a William Hill Chardonnay, from Napa; a young Moselle; and a 1976 Auslese from the Rheingau. The reds include a California Zinfandel, a Beaujolais Brouilly, Château Talbot 1976, and a Heitz Cabernet Sauvignon. There is also a varied selection of about three dozen wines by the bottle.

Some restaurants have special lists in addition to their regular one. The **River Café** (1 Water Street), at the foot of the Brooklyn Bridge, has about 85 wines available on its regular list and another 65 or so on its "Special Reserve" list, which includes limited bottlings and older vintages. There's even a third list, called "Ten Years After," made up exclusively of 1974 California Cabernet Sauvignons from 22 wineries. Most of them are collector's items, of course, and no longer available in retail stores.

At **Carolina** (355 West 46th Street), there's a separate dessert menu that also displays a special list of dessert wines, among them the off-dry Schramsberg Cremant 1980, three ports, and several half-bottles of late-harvest wines from such wineries as Chateau St. Jean, Joseph Phelps, and Navarro. The residual sugar content of each is listed—certainly the most useful way to indicate just how sweet each one is. (The regular list, newly revised, contains about 75 imaginatively chosen wines, almost all from California; nearly half are $10 to $16 a bottle.)

While some restaurants have more than one list, others have none at all. At the Palm, for example, you will have to rely on the waiter's memory and patience if you want to know what's available. At the **Cellar in the Sky,** part of Windows on the World, there is no wine list, because the wines have been preselected to accompany a set meal. The current selection consists of aperitifs followed by generous amounts of Meursault Genevrières 1981 of Michelot, Jordan Cabernet Sauvignon 1979, Château LaLagune 1971 with the cheese course, and, with dessert, a 1976 Auslese from Schloss Eltz. The seven-course dinner, including wine, costs $65.

Although there are many excellent wine lists to be found today, there's still a reluctance on the part of many restaurateurs to offer at least a few moderately priced bottles. The least expensive wines on many lists are likely to be Beaujolais, Mâcon Blanc, and Muscadet, each of which costs retailer and restaurateur alike about $3.50 to $4.50; yet many

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> "...Many moderately priced wines can be found even in such deluxe places as the Four Seasons, Lutèce, and Le Cirque..."

restaurants price these wines at $20. That such prices are not obligatory, even in deluxe establishments, is confirmed by the wine lists at the Four Seasons and Lutèce. At the **Four Seasons** (99 East 52nd Street), about 40 wines are available for $15.50 or less, including a Sancerre, an Italian Cabernet Sauvignon from Lungarotti, Chevalier de Védrines from Bordeaux, a Washington State Johannisberg Riesling from Ste. Michelle, and a California Cabernet Sauvignon from Montevina. At **Lutèce** (249 East 50th Street), the leatherbound list contains more than 200 selections, including 23 vintages of Lafite-Rothschild and 15 of Mouton-Rothschild. But there's also a short, one-page list that includes fifteen wines at $15 to $21, among them an excellent Sancerre 1982 of Cotat.

Another list that combines excellence, variety, and good value is to be found at **Le Cirque** (58 East 65th Street). The recently revised list now includes about 200 selections, plus three dozen sparkling wines. Along with a full range of classic Bordeaux and Burgundies from France, there's an interesting group of Italian wines, including Ribolla Gialla 1982 of Jermann ($18), Barolo 1974 of Valentino ($24), and Vino Nobile di Montepulciano 1978 of Boscarelli ($19). But there are also 25 wines at $16, including such whites as Mâcon Lugny, Crozes-Hermitage, a Gewürztraminer of Hugel, a Gavi of Contratto, and a Greco di Tufa of Mastroberardino. And there are another two dozen wines at $17 to $20, including three sparkling wines, a Sterling Merlot, and a Chateau Montelena Zinfandel.

It would have been difficult to put together an extensive Italian-wine list a few years ago, but the range of fine Italian wines now available here can be seen at **Felidia** (243 East 58th Street). About 275 reds and whites are offered, with nearly 100 priced at $15 to $20. The list is particularly strong in classic Italian reds—56 Barolos, 27 Barbarescos, and 38 Chianti Classicos. "The Barolos and Barbarescos are very popular now," says co-owner Lidia Bastianich, "because we are featuring game—pigeon, hare, partridge, boar, and venison are all in season." For those who want to end their meal with something other than grappa, a number of vintage ports and, an unusual touch, vintage Madeiras are available by the glass.

Lavin's (23 West 39th Street) was the first restaurant in New York to install a Cruvinet, and while it still offers a selection of fourteen wines by the glass, owner Richard Lavin has considerably expanded the wine list as well. It now contains more than 250 selections (including 23 at $8 to $11) and is particularly strong in California wines, with nearly 50 examples each of Chardonnay and Cabernet Sauvignon. Some unusual California selections include Duckhorn Merlot 1981 ($26), Calera Pinot Noir 1980 ($18), Ridge Petite Sirah 1979 ($16), Chalone Pinot Blanc 1982 ($22), and Matanzas Creek Chardonnay 1981 ($26). Three reasonably priced red Burgundies are Château Corton Grancey 1973 ($40), Clos de Vougeot 1979 of Drouhin ($42), and Morey-Saint-Denis 1979 of Dujac ($26). Among the Italian selections are Monsecco 1968 ($29) and Barolo 1974 of Einaudi ($19). Those who find even these commonplace may be drawn to the Vin de Pomme ($10), made by Clinton Vineyards from apples grown by Manhattan

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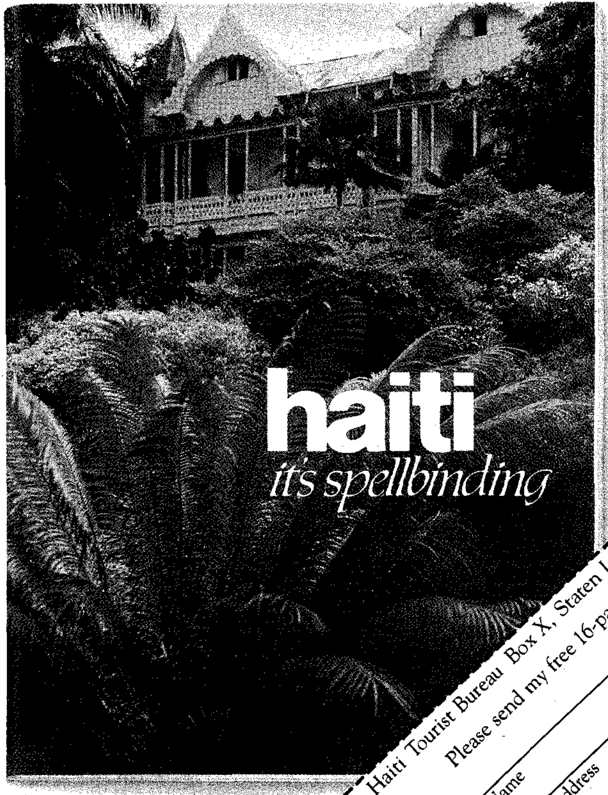
Many restaurants now feature California wines, and a few offer only American wines. It's no surprise that the new wine list at **An American Place** (969 Lexington Avenue, near 70th Street) should fall into the latter category, but owner Larry Forgione has gone about it in a different way. Rather than simply listing the wines by grape variety, he has organized his selections primarily by wineries. Fourteen wineries will be represented in depth (the list will not be complete until early March), with six to fifteen selections from each, many obviously supplied from the wineries' own reserves. For example, every vintage of Robert Mondavi Cabernet Sauvignon Reserve from 1968 to 1979 will be listed; there are eight vintages of Beaulieu Vineyard Cabernet Sauvignon Private Reserve, five vintages of Mayacamas Chardonnay going back to 1975, and six vintages of Martin Ray Pinot Noir going back to 1964.

Although an extensive list can be impressive, a small, well-chosen one can be just as satisfying. One such list can be found at **Café Domel** (13 Eighth Avenue, at 12th Street), a café-cum-restaurant created by Alfredo Viazzi. The list contains about 30 wines, mostly Italian, including a Merlot from Friuli ($8.50), a Pinot Grigio of Bollini ($8), a Gattinara 1978 of Travaglini ($14), a Barolo Riserva 1974 of Prunotto ($18), and a Barbaresco 1979 of Gaja ($25). Other selections include a Robert Mondavi Fumé Blanc 1982 ($14) and a Sancerre 1982 of Mellot ($20).

A few blocks away, at **La Métairie** (189 West 10th Street), Sylvain Fareri, who now owns this charming six-table restaurant (on the original site of La Petite Ferme), has put together a list of more than 50 French wines. Along with the usual Mâcon Blanc, Beaujolais, and Sancerre are such fine but reasonably priced bottles as Château Talbot 1962 ($55), Corton Charlemagne 1979 of Bonneau du Martray ($45), and Perrier-Jouët Brut ($30).

Jean-Pierre (405 East 58th Street), a new restaurant on the premises once occupied by Dodin-Bouffant, also shows what can be accomplished even with a small list. Among the selections are Pouilly-Fumé 1982 of Michot ($15); Château Montelena Cabernet Sauvignon 1977 ($22); an excellent red Burgundy, Santenay Clos de la Pousse d'Or 1978 ($26); the mature Château Montrose 1971 ($30); and, among sparkling wines, Domaine Chandon ($20). The dessert-wine selection, which on most lists consists of an expensive bottle of Château d'Yquem, is here more intelligently represented by two moderately priced half-bottles of Sauternes: Château Climens 1975 ($16) and Château Suduiraut 1975 ($12). ■

Haiti. Even the book is spellbinding.



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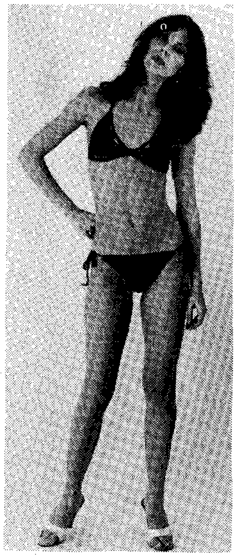

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TODAY, THE SPONGE

"...There's an enormous demand for a contraceptive that's not messy and that allows for more sexual spontaneity..."

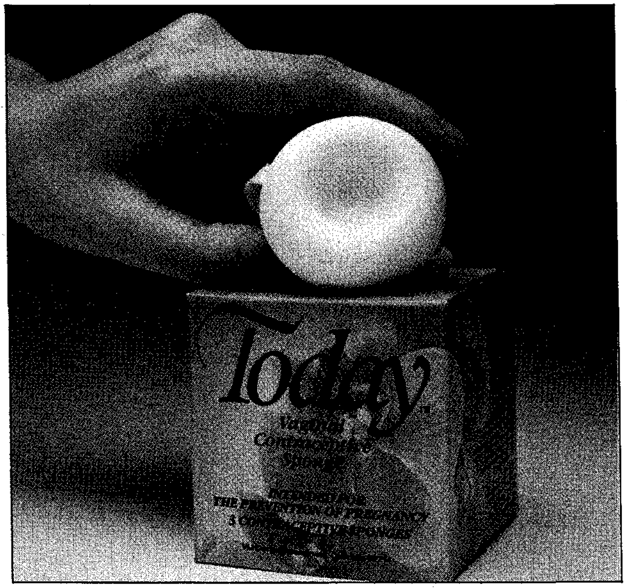
THE FIRST BIRTH-CONTROL DEVICE IN RECORDED history was a natural sponge used by the women of ancient Egypt. The Talmud mentions placing a sponge in front of the cervix. The method was recommended by a number of eighteenth-century French and English authors, and an 1898 pamphlet written by a Chicago physicians' club advised, "The little sponge in a silk net with a string attached is a familiar sight in drugstores. If this is moistened with some acid or antiseptic solution before use and rightly placed, it is very safe and harmless."

Next week, a modern contraceptive sponge will appear in drugstores throughout the East. The new sponge, sold under the trade name Today, has already been introduced in 37 states since last summer. Close to 400,000 women have used about 6 million sponges, accounting for 37 percent of the over-the-counter contraceptive market—foams, creams, jellies, condoms, and suppositories. Consumer response to the sponge has been so great that its manufacturer, the V.L.I. Corporation, of Irvine, California, was unable to meet the demand and was forced to postpone eastern distribution for six months.

At the same time, the sponge's introduction has not been without its share of controversy. Four sponge users have contracted toxic-shock syndrome (T.S.S.), and there has been some suggestion that certain of the sponge's ingredients may be carcinogenic. So far, each of these charges has been explained to the satisfaction of the Food and Drug Administration, whose only precaution has been to suggest the manufacturer print a warning about toxic shock both in an insert and on the outside of the package. In addition, the manufacturer recommends removing the sponge within 30 hours.

Today is a white sponge, two inches in diameter, that was invented by Dr. Bruce Vorhauer, a 42-year-old biomedical engineer. It is made of a soft polyurethane that contains one gram of nonoxynol-9, a common spermicide. The one-size-fits-all device will be sold in drugstores without a prescription. To use it, one moistens the sponge with water, then folds it between the thumb and forefinger and inserts with the concave side over the cervix. The upper walls of the vagina hold it in place, and a flat ribbon serves as a handle for removal. The sponge can be worn for up to 30 hours, with no need to apply fresh spermicide, but it must be left in for six hours after sex. It is then discarded.

The manufacturer suggests that women unfamiliar with barrier contraceptives consult a physician before using the sponge for the first time, to make sure they know how to insert and remove it properly. "The sponge can sometimes twist backward or upside down, so the removal ribbon can't be reached," said Kay Pearson, a pharmacist with the F.D.A. "A few women then panic and gouge it, and it fragments." Women with such problems are urged to call a doctor or use V.L.I.'s toll-free hot line (800-223-2329).



A new solution?: *A contraceptive that is hot but controversial.*

As with other barrier methods, the sponge is not 100 percent effective. Clinical trials have shown that women who use it correctly and consistently can expect an effectiveness rate of 89 to 91 percent. The sponge's success rate is highly dependent upon proper usage. When the user's competence is taken into account, the diaphragm, which is otherwise about 96 percent effective, fails 6 to 29 percent of the time. In the same way, the sponge has a failure rate of about 15 percent when user effectiveness is considered. "If the sponge is used with condoms, foam, or another backup method," said Dr. Robert Hatcher, co-author of the primary birth-control text, *Contraceptive Technology*, "it should be right up there with the pill and the IUD."

Relatively minor side effects were identified during the five years of clinical trials. Two percent of women proved allergic to nonoxynol-9, and in some cases the sponge irritated yeast or other vaginal infections. Women are advised to see a physician if burning or itching develops. Unpleasant odors can develop with sponge use because of the breakdown of certain male semen amines.

Another disadvantage is the cost. The recommended retail price is $3.50 for a package of three. Birth-control pills average $11 per month, not including the visit to the doctor or clinic to obtain the prescription.

There have been some distressing questions about more serious effects. Late last year, the Centers for Disease Control (C.D.C.) in Atlanta confirmed that four sponge users had contracted T.S.S., were hospitalized, and later released in good health. The C.D.C. is investigating the matter. According to a recently released report, even if one assumes that the four cases were caused by the sponge, "the overall number of deaths attributable to contraceptive-sponge use would thus be comparable to the number of deaths associated with use of other effective contraception methods and less than the risk of death from pregnancy among women using no contraception." The report also noted that there may have been as many as 23 T.S.S. cases associated with the diaphragm.

There were complicating factors in all four of the T.S.S. cases. One of these women left the sponge in for five days, well beyond the recommended 30-hour limit. Another had given birth only five weeks earlier—a time when women may be at increased risk for developing T.S.S.

Photograph by Roberto Brosan.

The other two cases involved women who had difficulty removing the sponge, one of them fragmenting it in her vagina. "Four cases among an accumulated 250,000 users in six months is not many," said Dr. Richard Soderstrom, a member of the American Medical Association's toxic-shock committee. (T.S.S. annually strikes an average of 9 women per 100,000.)

The potential for toxic shock was researched by two independent laboratories during two years of testing prior to F.D.A. approval last spring. Dr. Soderstrom reviewed the research for the F.D.A. It included injecting the bacteria associated with T.S.S., *Staphylococcus aureus,* into the sponge. "There was no reason for us to believe there is an increased risk of T.S.S. with this device," he said, "and, if anything, it may have a protective effect. Nonoxynol-9 inhibits gonorrhea; it does not allow the toxic-shock bacteria nor the organisms related to pelvic inflammatory disease to grow."

Soderstrom explained further: "This bacteriostatic effect doesn't mean it can prevent staphylococcus from growing on the walls of the vagina. The bacteria occur naturally in the vagina of 2 percent of all women, rising to 7 percent during menstruation."

The cancer issue arose last summer, when Manhattan Congressman Ted Weiss, chairman of the House subcommittee that oversees the F.D.A., charged that the sponge "contains two and probably three compounds known to be carcinogenic."

In subcommittee testimony, then F.D.A. commissioner Dr. Arthur Hull Hayes Jr. responded, "We remain convinced that [the sponge's] risks, if they exist at all, are infinitesimal when compared with accepted risks from the presence of small quantities of contaminants or other chemicals in the workplace, in the environment, and in consumer products, including food."

Dr. Vorhauer testified that two of the compounds in question—ethylene oxide and toluenediisocyanate—had been rendered harmless in the manufacturing process. The third, dioxane (not dioxin), is at a level too low to cause any problem. The F.D.A. has stood firmly by its approval of the product. However, a subcommittee staff member recently said, "I think we still have concerns about it, but obviously the F.D.A. wasn't about to bite the bullet. We can only do so much."

Nevertheless, Vorhauer remains confident. "We've shown repeatedly that the product has no carcinogenic properties. And we've found no correlation between the sponge and toxic shock," he insists. "There's an enormous demand for an over-the-counter contraceptive that's not messy and that allows sexual spontaneity." ■

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Mimi Sheraton, The New York Times Guide to New York Restaurants, 1983

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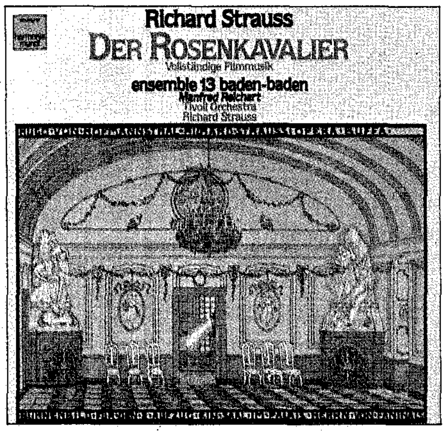


"New" Strauss: *Sound for a silent film.*

A GLANCE THROUGH THE "NEW" Schwann catalogue should give some idea of how chaotic the classical-record scene has become during the past couple of years. First, puzzle over the introductory pages of prefaces, charts, symbols, and abbreviations. What do 212 (D); ▲; ●; (H-t), etc. signify—compact, digital, quad, analogue, mono, stereo, direct-to-disc, cassette, cartridge, light-track tape, or simulated stereo? Then turn to the listings, arranged by category: new releases for the current month, new mono and simulated stereo, digital compact discs, electronic music, deletions, recent catalogue additions, old mono and simulated stereo, miscellaneous additional listings (not now on the market but new to Schwann), and finally the main catalogue section. Even if you can thread a path through this maze and find what you're looking for, the local record store is no doubt out of stock or never carried the item in the first place, while the parent company has probably run out as well.

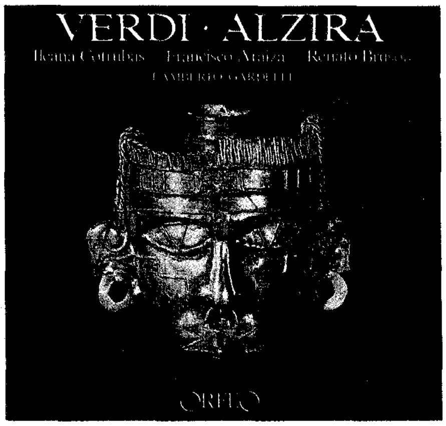
The situation gets murkier. Despite all the information overkill, Schwann only presents a partial picture. At least a third of the classical discs and tapes that actually do reach dealers' shelves are not even listed. Many belong to that dubious species known as "private" recordings, live performances legally released in Europe (if over twenty years old), but of disputed legitimacy in this country. Most, though, are imported labels from foreign companies, large and small, that are eagerly hunted down by record buyers, even if Schwann has never heard of them. For collectors who can find a way to keep track of the latest imports, these records offer an extraordinary range of stimulating musical fare that would never be touched by the major companies, which prefer to concentrate on packaging predictable superstars in bankable standard repertory. Since many of these imported treasures often become lost amid the confusion, here is just a small sampling of what's new and worth a search.

About half a dozen American firms specialize in imports, and one of the most aggressive is **International Book and Record Distributors** (40-11 24th Street, Long Island City, New York 11101), which scours the earth for unusual material. Lately Scandinavia has proved to be an especially rich source, and one of the brightest northern lights is Caprice, which has just embarked on a huge project: an anthology of over 200 LP records documenting the history of Swedish music from ancient times to the present. Inaugurating this ambitious undertaking are the six string quartets of Wilhelm Stenhammer (CAP 1201/3), gorgeous late-Romantic works from the turn of the century and guaranteed to keep chamber-music fans absorbed for hours.

The most extensive area of I.B.R.'s operation centers on the gigantic E.M.I. catalogue of England and France. Angel Records is the official outlet for E.M.I. in this councry, but that label cannot possibly handle everything the parent company releases, and Angel generally selects items with the greatest commercial potential. This leaves I.B.R. with plenty of leftovers, from legendary historical recordings made by E.M.I. over the past 80 years to such happy surprises as Albéric Magnard's Fourth Symphony and *Chant funèbre* (Pathé 1731841), played by the Orchestre du Capitole de Toulouse under Michel Plasson. Like his friend and contemporary Ernest Chausson, Magnard was born into a wealthy family, composed a small but elegantly crafted body of work, and came to a tragic early end (Chausson rode his bicycle into a brick wall; Magnard went up in flames when German soldiers burned his country estate during World War I). Magnard's music, sad fate, and even his first name may all recall Wagner, but his Fourth Symphony remains a noble, imposing, and eloquent effort by a neglected minor master.

LA VOIX DE SON MAITRE
EMI
Albéric Magnard
SYMPHONIE N°4
OP.21
CHANT FUNÈBRE
OP.9
ORCHESTRE DU CAPITOLE DE TOULOUSE
Michel Plasson

Happy surprise: *By a minor master.*



Verdi rarity: *All 26 operas now on disc.*

A relative newcomer on the scene, **Harmonia Mundi U.S.A** (P.O. Box 64503, Los Angeles, California 90064) started off by importing its namesake's extensive French line devoted primarily, but not exclusively, to rarities of the pre-Baroque era. In less than two years, Harmonia Mundi has gathered twenty additional labels into the fold, most notably British independents such as Chandos, Hyperion, and Unicorn with mounds of unknown but attractive early-twentieth-century English music to offer—a new recording of Arnold Bax's extravagantly lush Symphony No. 4 (Chandos AGRD 1091) has already become a best-seller among American Anglophiles.

Harmonia Mundi has also obtained

exclusive rights to Orfeo, a Munich-based label that in a scant two years has turned itself into a top-flight operation with an artist roster that can compete with any of the long established major companies. Among others, Jessye Norman, Dietrich Fischer-Dieskau, José Carreras, Nicolai Gedda, Lucia Popp, Hermann Prey, Margaret Price, Colin Davis, and Bernard Haitink have all recorded fascinating offbeat repertory for Orfeo. Julia Varady, for example, sings a flashy solo cantata in Italian by Giacomo Meyerbeer, *Gli Amori di Teolinda* (S 054831), while Ileana Cotrubas, Francisco Araiza, and Renato Bruson appear in Verdi's *Alzira* (S 057832), the last of the composer's 26 operas to be represented on commercial discs. Coming up are such goodies as Wagner's first two operas, *Die Feen* and *Das Liebesverbot*, and Gluck's *Iphigénie en Tauride* with Pilar Lorengar and Dietrich Fischer-Dieskau.

German News Co. (218 East 86th Street, New York, New York 10028) has been around for years, the granddaddy of importers. As its name suggests, this company originally specialized in hard-to-find German discs, but now extends its reach all over the world. You may need a truck to bring home the nineteen-record Wagner box on Acanta (23.502), "a chronicle in sound" taken from German-radio tapes and featuring 75 notable Wagnerian singers who flourished between the wars. If singers from the past are your weakness, German News is the place to indulge it with the Rubini catalogue from England and Preiser from Austria. Between them, these two labels have released over 1,000 discs that preserve the vocal art of nearly every important singer who has ever drawn breath.

Czechoslovakia's Supraphon records now come to us via **Pro Arte** (14025 23rd Avenue North, Minneapolis, Minnesota 55541)—virtually everything Smetana, Dvořák, Janáček, and Martinu composed may be had from this source. Pro Arte also handles German Harmonia Mundi, which has just released a four-record set of music from *Der Rosenkavalier* arranged for salon orchestra and played by the Baden-Baden Ensemble 13. Strauss adapted the score himself to accompany a silent film of the opera made in 1926, and this version has only recently come to light—an important discovery, since the composer also included much new music for this live "soundtrack." Side 8 of the album contains a bonus: a rare recording of excerpts from the film music in full orchestral dress and conducted by Strauss himself.

At least two importers have somehow managed to persuade Schwann to list their releases: Qualiton (39-28 Crescent Street, Long Island City, New York

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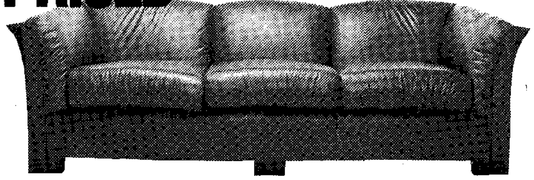
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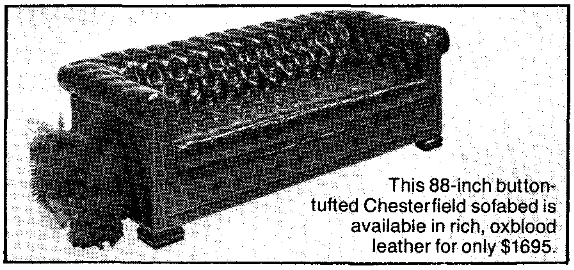

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August 7, 1983
As Appeared in the
"DINING OUT GUIDE"

Salta in Bocca

SALTA IN BOCCA, 179 Mad. Ave., at 34th St. (684-1757) — ★★ (Feb. 27, 1981) A pleasant if undistinguished dining room, where service is polite and efficient, worth remembering for a leisurely and satisfying meal. In fact, it is possible to have a three-star meal, which would go something like this: two people first share an order of either the crusty, garlicky baked clams oreganate or the superb, huge mussels Riviera in a heady garlic, herb and tomato broth. Or they could have a wonderful combination: roasted red peppers baked under a mantle of mozzarella cheese. The next course might be a shared pasta — say, the luxurious green and white fettuccine casalinga to be twirled in a sauce of cream, prosciutto and onions. A simple meat dish would be the best choice to follow pasta — the grilled loin veal chop, the paillard of veal or the huge, butterflied veal cutlet Milanese. A cool, fresh arugula salad or the lightly steamed escarole with olive oil and garlic are good company. A beautifully arranged cheese platter combining provolone, grana and asiago cheese with sliced pears, apples and melon and bunches of grapes is a satisfying dessert. A la carte $11 to $18. Closed Sundays.

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11101) and Polygram Special Imports (810 Seventh Avenue, New York, New York 10019). **Qualiton**'s main charge is Hungaroton from Hungary, a label that sets luxuriously high presentation standards—its complete Bartók edition must be the most scholarly, richly informative, and lavishly illustrated document ever devoted to this composer. Also available from Qualiton are Bourg (a gold mine of unusual Offenbach operettas), Pearl (another British firm dealing in historic reissues as well as unfamiliar English composers), Bis (more treats from Scandinavia, including Grieg's complete piano music incomparably played by Eva Knardahl), and Calliope (an extensive survey of French song from Gounod to Massenet by the Canadian baritone Bruno Laplante).

Polygram's import division focuses primarily on those esoteric items produced by Deutsche Grammophon, London/Decca, and Philips that would not ordinarily be distributed through regular channels—the (almost) complete works of Stockhausen, for example, on over 50 discs. Even here the catalogue is so vast that Polygram must be selective, even if it seems that every record ever made, no matter how outré, has a customer somewhere panting to get his hands on it. A large portion of the Italian Cetra line also comes from Polygram's stable—Heinrich Marschner's early-Romantic opera *Der Vampyr* (LMA 3005) has already stirred up much interest, partly because of its vintage Bela Lugosi flamboyance and partly because one can hear exactly where Wagner got most of his musical and dramatic ideas for *The Flying Dutchman.*

It may seem odd to include R.C.A. in a survey of imported records, but the most interesting releases from this company, once a leader in the classical field but now only a shadow of itself, come directly from France on the **Erato** label. Four new opera sets have appeared over the past couple of months and they are selling faster than dealers can keep them in stock. And with good reason, since they are all valuable phonographic premieres: Paul Dukas's glittering *Ariane et Barbe-Bleue* (750693), Rameau's final masterpiece, *Les Boréades* (715343), Lully's stately *Armide* (715302), and *The Magic Flute* (750803), the first recording of a Mozart opera as performed on authentic instruments of the period.

The few discs mentioned here only hint at the unsuspected treasures lurking in a record store's import bins today. Tower Records, at Broadway and East 4th Street, carries most everything (as well as its own exclusive imports from Japan, but let's not get started on that alluring subject), and the distributors also welcome inquiries. Wherever they may be found, imported discs promise more musical excitement than the industry has seen in years.

Pop: The Way They Were

IT WAS TWENTY YEARS AGO, AS WE'VE been reminded a hundred times, that the Beatles arrived in America. The present flood of pictures, stories, and film clips from *The Ed Sullivan Show* seems to have inspired mass reflection—the Beatles have become a point of reference. It is from that time in 1964 that a generation calculates the changes in its life. It is in this light, sadly, that the only real interest in *Milk and Honey* (Polydor 817 160-1 Y-1) lies: Here are the last songs **John Lennon** recorded. The album is made up of six cuts each by John and Yoko, recorded at the same time as the material that became *Double Fantasy*. These are clearly the leftovers. The contented house-husband, more skillfully portrayed on the earlier disc, is here given to exasperation, fatigue, and insecurity. Because of what they are, the songs will be listened to hard—not for their inspiration or revelation, but for the awkwardness that can only serve as an ironic reminder of the passion and wit of an earlier time.

Forbes magazine reported recently that the seemingly insatiable interest in **Elvis Presley**, translated into new commercial endeavors, could qualify his daughter for the "400" list of the superwealthy by the time she becomes eligible to collect her trust fund, in 1994. The latest Presley release consists of some of his earliest work. *Elvis: The First Live Recordings* (Music Works PB 3601) contains five songs performed before an audience for the radio show *The Louisiana Hayride*. In addition to the disc's value as a historical document (though not really Elvis's first recordings, these are the earliest ones generally available, and the most carefully engineered of the period), there's the unexpected fun of hearing an unself-conscious but supremely self-assured twenty-year-old rave up Chuck Berry's *Maybelline* and LaVern Baker's *Tweedle Dee*. The pulsing intonations and gyrating intensity make for exciting listening, but it's worthwhile to remember that at the time, this was a risky collision of black R&B and southern-white sensibilities. One can't help comparing this daringly fresh, overwhelmingly charismatic sound with the maudlin crooning and self-indulgent Vegas-style posturing that was to come, much later.

The *Rolling Stone Rock Almanac* (Rolling Stone Press, $10.95 paper, 372 pages) is a chewy, idiosyncratic collection of facts, trivia items, gossip, and statistics, chronologically arranged for the years 1954–1982. Lacking any sense of logical categorization, it is nevertheless irresistible reading. —**Tom Bentkowski**

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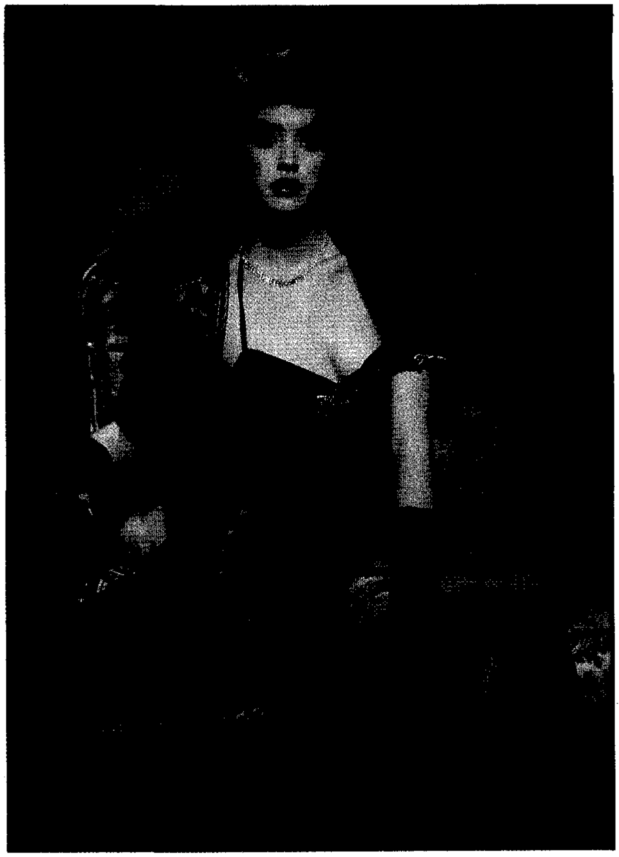
PRINCESS POLYESTER

"...*Lace* is shameful, but Phoebe Cates is worth looking at for five hours. She curls the toes. She sulks like Messalina..."

PLEASE SUSPEND YOUR DISBELIEF. BETTER yet, seize it by the throat, knee it in the groin, and pinch its head off. **Lace** (Sunday, February 26, 8 P.M.; Monday, February 27, 9 P.M.; ABC) is to look at, not think about. I doubt that even Shirley Conran thought much about it when she wrote the trashy best-selling novel that's been adapted for television by Elliott Baker, who once wrote a novel—*A Fine Madness*—that wasn't trashy and didn't sell. Filmed on location in the French Alps, Moorish Spain, Paris, London, and New York, *Lace* is extremely pretty. Paris and the Alps can act. Nor have Paris and the Alps the slightest difficulty with their accents, unlike Angela Lansbury. But already I am thinking, which is to miss the point. If you are hungry and want an omelet, don't buy Fabergé eggs.

In the Alps, circa 1960, Judy (Bess Armstrong), Maxine (Arielle Dombasle), and Pagan (Brooke Adams) are sixteen-year-old classmates at an all-girls finishing school, where they study sex and cigarettes. They are deflowered by a Philadelphia banker's son, a French ice-hockey goalie, and an Arab prince, respectively. (Only the prince, Anthony Higgins, will prove to be important, although not very.) One of them, consequently, becomes pregnant. What is to be done? Because Judy, Maxine, and Pagan have pledged to stick together through "sick and sin," this is a communal question. They take a vote.

The vote, unanimously, is against abortion. And so Elizabeth, who will become Lili, is born. To whom, nobody knows except the three girls and Anthony Quayle, their doctor. Even Angela Lansbury doesn't know, although she is Maxine's Parisian aunt and pays for Lili's delivery. She also serves for six years as a mail drop to which the girls post their money orders to keep little Lili in croissants while she is growing up with a couple of Hungarian-refugee foster parents and her many mothers roam the world, trying to become rich and famous. The first one to make it will claim Lili as her own. Judy writes a best-selling book, *Rape in a Foxhole,* but needs her money to start a magazine in New York. Maxine marries a French aristocrat, after redecorating his château, but needs her money to expand the family champagne business. Pagan, with an estate in England and guest privileges at a palace in the oil-rich sheikhdom of Sydon, would seem to have lots of extra room, but her mother turns the estate into a fat farm, and Prince Abdullah, for political reasons, refuses to marry her, and Pagan drinks.



Cates: *The wanton waif personified.*

Even at age sixteen, Judy, Maxine, and Pagan thought of themselves as "intelligent and competent." Of course, by the time word reaches them that six-year-old Lili and her foster parents are dead, and the busy young women feel guilty but relieved, you and I and anybody else who's normal will have decided that the three of them, combined, have the intelligence of a hatrack, the competence of a Grumman Flxible bus, and the morals of an amoeba. And equally of course, Lili isn't really dead.

Lili, instead, circa 1980, is annoyed. She saw her foster parents set upon by dogs and shot down by Hungarian border guards. She spent ten years in a detention camp being pawed by Communist sex fiends. She escaped to Paris, where she was jilted by her boyfriend, walked the streets to pay for an ugly abortion, and starred in several pornographic movies until somebody decided "that little whore can act." Now she is internationally rich and famous, wears black lace stockings, smokes too much, and holds a grudge.

She will punish all three of her possible mothers before finding the real one. Never mind how. As Lili explains: "They made their schoolgirl pact and sent me to hell. I'll teach them what I learned there!" And: "Incidentally, which one of you bitches is my mother?" And: "None of you is good enough to be my mother." True to form, Judy, Maxine, and Pagan take this news sitting down, for cocktails. And they laugh. Why do they laugh? Because, says the philosophical Maxine, "I guess we're too ashamed to cry." So was I, but I am paid to watch this stuff and think about it.

The fact of the matter is that Lili, played by Phoebe Cates, is worth looking at for five hours. The best that can be said for Bess Armstrong, Arielle Dombasle, and Brooke Adams is that they age well and haven't damaged whatever reputations they earned in *The Four Seasons, Pauline at the Beach,* and *Invasion of the Body Snatchers.* (Brooke Adams may even remind you of Jane Fonda, with her turned-down mouth.) Angela Lansbury vacillates, like her accent, between Auntie Mame and Coco Chanel. Anthony Higgins is just as blankly enigmatic here as he was in *The Draughtsman's Contract,* as if trying to decide whether he is Dirk Bogarde or Laurence Harvey or Omar Sharif. Herbert Lom and Honor Blackman escape unscathed from the fustian.

But Phoebe Cates curls the toes. Do I really have to go see her in *Fast Times at Ridgemont High*? I don't believe a word she says, especially since I can't imagine why someone who is supposed to have lived most of her life in France and Hungary sounds, most of the time, bog-Irish. She is, however, the wanton waif personified, a grape-eyed bruise in her black hose, a preposterous cross between a kumquat and Michael Jackson. And she sulks like Messalina. And I get so tired of her sulks that I begin to think she deserves her various mothers. She reminds me of some teenagers I have known and won't name.

Maybe that's her secret. She might as well be complaining about her curfew or her homework or her spinach. A broken fingernail is tragically significant. God is dead—he did it on purpose, so she couldn't go to the Roxy—and so is Jim Morrison, so why not imagine herself the helpless victim of some soft-core punk-rock video? Phoebe *suffers*, but that's what they all say. You are not inclined to take her seriously, and yet her sex astounds.

Like Phoebe Cates, *Lace* pretends to be sicker than it is: Inside the big, expensive chocolate box is a flower of evil, a wormy rose. The producer, Preston Fischer, and the director, William Hale, will fill up the box with almost anything we might desire: hanky-panky in the champagne cellar, looked down upon by the cool green bottle bottoms; hugger-mugger in the harem; Iron Curtain child molesters. Any movie that manages to include Arab oil, New York publishing, Vietnam, horses, helicopters, Hungarians, Elvis Presley, incest, lesbianism, and cancer is desperate to please and by definition meretricious. (Although any definition of meretricious is tricky on network television during the February "sweeps." Compared to *Celebrity,* which just used up three nights on NBC belaboring a 25-year-old secret shared by three *male* cretins, *Lace* looks like *Masterpiece Theatre.*) When I wasn't watching Phoebe Cates, I also admired the furniture, because it never talked at me.

Besides, *Lace* does have a message. Mothers who don't stay home with their daughters are bitches, and daughters who aren't stayed home with grow up to be whores, and men just stand there, like the Alps. In this respect, *Lace* is very much like another recent ABC television movie, *Amazons,* in which a secret society of liberated women devoted itself to killing men so that the fairer sex could seize power and play Lenin. This, ladies and gentlemen, is backlash in fantasyland. Like the seduction theory, male chauvinism is making a smarmy comeback. ■

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RAGING GLORY

"...Brooklyn's Institutional Radio Choir—perhaps the city's best gospel chorus—was the surprise hit of *Gospel at Colonus*..."

Soloist Carolyn White: *Church singing is the ultimate release.*

THE INSTITUTIONAL CHURCH OF GOD IN Christ is, despite its imposing title, a modest little Pentecostal church in the Fort Greene section of Brooklyn. There are hundreds like it in the city—mom-and-pop operations with plywood-paneled sanctuaries, fluorescent lighting, metal folding chairs, and perfervid sermonizing. It was founded in a storefront in 1951 by the Reverend—and now bishop—Carl E. Williams. His wife, Levonia, runs the church school and soup kitchen. Their son, Carl junior, directs the choir.

And the choir—the Institutional Radio Choir—may well be the very best gospel chorus in New York City.

"The *best?*" says Carl Williams Jr. with the sly humility of a man of God. "Well, we are known."

The Institutional Radio Choir has recorded seventeen albums, won numerous awards, made four national tours, and performed with such gospel stars as James Cleveland, Mahalia Jackson, and the Mighty Clouds of Joy. It has had its own Sunday-evening radio show on WWRL-A.M. for 25 years. Most recently, it was the surprise hit of *The Gospel at Colonus*—an all-star, gospel version of Sophocles' *Oedipus at Colonus*, performed at the Brooklyn Academy of Music. "They were the obvious choice for the job," says Joe Melillo, a producer of the show. "We didn't consider anyone else. They are known." The question is, how does a choir from such a small church get so... *known?* "It was my father's intention to lift the Lord and place the church before the nation," says Carl Williams Jr. "He decided that a choir was one way to do this."

It helped that the pastor's nephew, J. C. White, was a brilliant gospel musician. "He was our first choir director and wrote most of the music we performed," Williams says. "That gave us a unique style from the start, and the tradition has continued with Butch Heyward, who is our organist and writes most of our music now. Over the years we've become known for a certain sound—I guess you could call it a *raging* sound."

Gospel singing is the art of making ecstasy seem effortless; it runs on emotion, not discipline or technique. At the Institutional Church, ecstasy seems to be the norm. There are two services each Sunday, at noon and 10:30 P.M., and each is usually jammed with several hundred people in their Sunday best. *Everything* is musical. Members of the audience sometimes burst into song spontaneously; visiting evangelists are expected to build their sermons toward a musical catharsis; even church announcements—Sunday school, soup kitchen—have a piano accompaniment. The choir, arrayed in robes whose colors change from week to week, stands behind the preacher at the altar. The members will sing two or three times during the course of a service, but each song may last as long as fifteen minutes, depending on the general state of euphoria. The floor shakes, the air seems to buzz, the reprises can be endless.

At its purest, gospel is a form of inspired, beatific spontaneity, and part of the magic of the Institutional Radio Choir is the sense that at any moment any one of its 55 members may get up and let loose with a brilliant, soaring solo that will whip the congregation into a frenzy of sobbing and foot stomping.

This sense of random brilliance is something of an illusion. There are in fact members of the choir who can't sing a lick. "We don't have auditions," says Williams. "There are only two requirements to join: You have to be 21, and you have to be a member of the church. So, yes, we do have some people who don't sing very well, but we blend them in. *None* of these people—not even our soloists—have had voice training. They're just housewives, students, teachers, bank managers. I'm a social worker for the city. We rehearse once a week, when we can... and it usually isn't too successful. This is a chorus that needs an audience—that's when we're moved by the spirit of the Lord."

The audiences at the Brooklyn Academy of Music were, by and large, strangers to the spirit of the Lord, but the choir managed to set the place jumping most nights during the four and a half weeks in November and December that *The Gospel at Colonus* held forth. In fact, it could be argued that one of its soloists, a housewife and part-time college student named Carolyn White, stole the show from such gospel luminaries as the Soul Stirrers and the Five Blind Boys of Alabama with a magisterial solo at the beginning of "Lift Him Up," the musical's grand finale.

"The interesting thing about that solo is that Carolyn wasn't the choir's first choice," says Bob Telson, who directed and wrote the music for the show. "She had a reputation as a great singer of slow songs, and I guess they place more value

Photograph by Joe McNally.

on their more *rousing* soloists. Anyway, I listened to her sing, and it was just remarkable. I'd never heard anyone like her before. She has the gospel feel, but also the style—and it's unwitting, natural—of a classic jazz-art singer."

She also has a three-octave range, at the very least. Each night, she would start the solo low and slow—deep in the alto range—and riff her way up the scale, gaining speed and power as she went. "She would do it differently each night," Telson says. "She would take chances." Each night, though, the climax would be the same: She would work her way to high D or E, hold the note for an impossibly long time, stop abruptly . . . and then she would go *higher,* to F-sharp or G, hitting the note dead-on, with startling power. Inevitably, half the audience would gasp, and the other half would leap from its seats as the rest of the choir joined in.

"I was always surprised by the ovations," says White. "I never experienced anything like that before in my life. I didn't even know I had that high range until a few years ago. A musician who was working with the choir said, 'If you can hear the note, you can sing it.' "

White's solo brought various professional offers, but she's wary about singing anything but gospel. "My brother Sam Johnson cut a record for Columbia several years ago, and I tried to sing with him. I felt uncomfortable, out of place. I couldn't *release* myself the way I do when I sing gospel. The spirit didn't come to me."

If it seems a shame that we'll probably never get to hear Carolyn White sing Gershwin or the blues, there is some good news too: Manhattan audiences may be able to hear her sing if *The Gospel at Colonus* reopens on Broadway in April, as is hoped.

Carl Williams Jr. is thrilled that the show has been a hit and that the choir has brought his father's church to the attention of more people, but, like Carolyn White, he isn't overly impressed by secular success. "We were pretty restrained when we sang in the show," he says, sitting in a back room of the Institutional Church one Sunday evening. "We can really let loose here. I guess every member of the choir is either a stomper or a crier—I cry. That's how I know when we're getting into the right groove, when I start crying.

"You know, I'll spend the rest of the week in the welfare department dealing with these desperately poor people—and it isn't depressing because sometimes I can help them, but it does tend to burn me out . . . and then I come here on Sunday to recharge my batteries and find my release. This is my uplift—it's like a nightclub for me. I'll walk out of here on a Sunday night just flying, ready to face the hard world again." ▬

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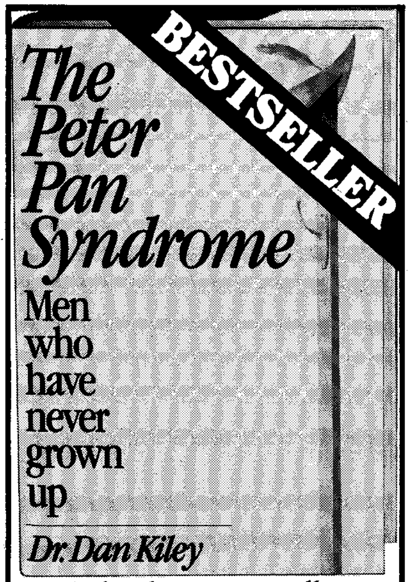

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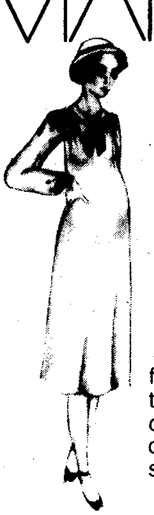
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SALES & BARGAINS

BY LEONORE FLEISCHER

Undies

TWO YOUNG DESIGNERS HAVE PUT TOgether a sale of samples and discontinued lines of their pretty lingerie, for women sizes P–M (4–12), at wholesale prices or below. Lynn LaCava's lingerie is in pure silk: bikinis, retail $20, here $9.50; camisoles, retail $48, here $20; tap pants, retail $46, here $7; ruffled robes, retail $230, here $80; camisoles and tap pants, trimmed with French lace, retail $60 and $63, respectively, here $29.50 and $31.50; jacquard kimonos in three lengths and several colors, with matching bag, retail $110 for short, $120 for three-quarter-length, and $130 for full-length, here $45, $55, and $65; ruffled nightgowns, retail $145, here $71; over-jackets, retail $108, here $30; a few pairs of men's pajamas, sizes 32 and 36 only, retail $210, here $80. Ijhana's lingerie is in cotton or synthetic: satin-remarque strapless teddies with lace see-through top, retail $54, here $27; lace-trimmed cotton chemises and matching teddies, retail $45 each, here $20 and $16, respectively; hip-tied satin jackets, retail $54, here $28; and more. Cash-and-carry only; all sales final. *Lynn LaCava and Ijhana, 264 West 35th St., Room 806; Thurs. and Fri. 10 a.m.–6 p.m. and Sat. till 4 p.m.; 2/23–25 only.*

French Furs

ABOUT 150 PARIS-DESIGNED AND -MADE women's fur coats and jackets—one- and two-of-a-kind—are on sale here at up to 75 percent off. The size range is 8–12, with a few petites, but most are size 10. A few examples: natural-azurine-and-white-mink coat with yoke worked in a star-shaped pattern, was $12,000, now $5,500; natural-Blackglamma-mink coats, with hair up on tuxedo collar and fronts, were $10,000, now $4,500; dyed-Russian-broadtail jackets trimmed with black Norwegian fox, were $5,000, now $2,000; natural-Canadian-silver-fox coat with diagonally worked sleeves, seven-eighth-length, was $10,000, now $4,500; camel-dyed-Scottish-mole jacket with ruffled-fur trim and dolman sleeves, was $4,000, now $1,200; Castelbajac patchwork blousons in dyed ranch mink, leather, and corduroy, with detachable sleeves, were $2,500, now $800; Castelbajac dyed-ranch-mink tuxedo-style coat with satin lapels and bow tie, was $9,000, now $3,500; and more. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.), Elizabeth Arden credit cards accepted; checks accepted during banking hours only; all sales final. *J. Mendel Fourrures, Paris, at Elizabeth Arden Salon, 691 Fifth Ave., near 54th St., second floor (407-7955); Mon.–Sat. 9:30 a.m.–5:30 p.m.; through 2/25.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

For the Home

TELEVISION SETS, MICROWAVE OVENS, and other large purchases are offered by this phone-order firm at considerably less than its customarily discounted prices for about six weeks. A few examples: Zenith SZ1927 19-in. color TV's, cable-ready with Space Command remote control, quartz-controlled electronic tuner, and 157-channel capability, list $590, usually $460 here, now $395; Zenith Z1920 19-in. color TV's, with walnut-finish cabinet, quartz-controlled electronic-tuning keyboard, and push-button Touch Command channel selection, list $475, usually $399 here, now $322; General Electric GSD640 under-the-counter dishwashers, with pot-scrubber cycle and four-panel color-panel pack, list $450, usually $375 here, now $319; Whirlpool Stackmate LC4900 washers and LE4900 dryers, apartment-size units (24 in. wide), list $560 and $430, respectively, usually $425 and $320 here, now $375 and $260; Panasonic NE9930 full-size countertop microwave-convection ovens, with Genius Auto-Sensor control, list $790, usually $655 here, now $560. Other merchandise can be purchased at discount; call with the make and model number to find out if what you want is available. All merchandise is new, factory-sealed, and carries manufacturer warranties. Delivery to the five boroughs is free and can usually be made within 24 to 48 hours of purchase. Delivery to New Jersey, Connecticut, and surrounding areas is at additional charge. Certified checks or money orders only; all sales final. *Call Home Sales Enterprises Dial-a-Discount, Inc. (241-3272); Mon.–Fri. 9 a.m.–5 p.m. and Sat till noon; through 3/31.*

Little Girls

THIS MINUSCULE SHOWROOM IS OFFERing little girls' dresses, sizes 4–6X and 7–14, direct from the designer at wholesale prices for two days only. All are washable. A few examples (prices for sizes 4–6X are given before those for sizes 7–14): pink polyester-taffeta party dresses trimmed with rhinestones, retail $50 and

$55, here $25 and $28; navy cotton-and-polyester-blend dresses, retail $32 and $36, here $16 and $18. In sizes 4–6X only: polyester-and-cotton-blend jumpers with coordinating blouse, retail $28, here $14; floral-print polyester-and-cotton-blend dresses with white pinafore, retail $28, here $10; cotton jumpers with coordinating blouse and drawstring bag, retail $28, here $14. Checks accepted; no credit cards; all sales final. *Doris Brosk, Inc., 109 West 33rd St., Room 486 (564-2122); Sat. and Sun. 10 a.m.–6 p.m.; 2/25 and 26 only.*

Made by Hand

ALMOST EVERYTHING ON SALE IN THIS second-floor studio is made by hand—woven, knitted, or crocheted: crocheted, brimmed hats, in wool and chenille or wool and mohair, were $35, now $28; the same hats with larger brims, were $55–$60, now $44–$48; knitted, cuffed hats, were $35, now $28; woven wool scarves in stripes and tweeds, were $30, now $24; woven wool-tweed shawls, were $80, now $64; oversize ponchos, were $165, now $132; wool shawls, 60 in. sq., were $45, now $29; wool-blend shawls, 60 in. sq., were $30, now $19; very large capes, were $320, now $256; sweaters and jackets, were $200–$285, now $160–$228. A.E., M.C., V., checks accepted; all sales final. *Inge Nissen, Ltd., 859 Lexington Ave., near 65th St., second floor (249-2485); Mon.–Sat. 11 a.m.–6 p.m.; through 3/3.*

Furniture

THIS ELEVENTH AVE. FURNITURE-CLEARANCE center offers a large selection of one-of-a-kind floor samples, returns, and so on year-round. Some of the furniture is perfect, some is slightly nicked or soiled, and everything is sold as is. Turnover of merchandise is rapid, but on a recent visit we saw an imported rosewood wall unit, 108 in. high, retail $5,225, here $1,975; Thomasville Parameters bedroom set, retail $5,200, here $1,995; set of six Flair hand-decorated dining chairs, retail $2,825, here $1,575; Dansen six-piece gray velvet modular group, retail $3,150, here $1,475; Riverside oak rolltop desk, retail $1,400, here $595; Emerson Contempo sofa-and-love-seat set in very soft cream leather, retail $6,300, here $2,885; sofa-and-love-seat set in black parachute cloth, retail $2,600, here $890; two-piece sectional sofa with queen-size Serta Perfect Sleeper bed, retail $2,175, here $995; Thomasville Replicas dining-room set, retail $8,145, here $3,325; and much more. Checks accepted as deposits only; no credit cards; all sales final. *Status Clearance Center, 653 Eleventh Ave., near 47th St. (582-8627); daily 10 a.m.–4 p.m.* ■

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A Complete Entertainment Guide for the Week Beginning February 22.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Chords of Fame"; "In Our Hands." #2—Feb. 21: "The Tree of Wooden Clogs." Feb. 22-23: "Bob & Carol & Ted & Alice"; "Being There." Feb. 24-25: "Rockers"; "The Harder They Come." Beg. Feb. 26: "Gallipoli"; "Picnic at Hanging Rock."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru Feb. 23: "Berlin Alexanderplatz."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Feb. 23: "Sweet Sixteen"; "Wild Style." Beg. Feb. 24: "Scarface."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Burroughs." **AGEE ROOM—**"When the Mountains Tremble"; "Nicaragua: Report From the Front."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Android."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The Right Stuff."

9. **ART—8th St. E. of University Pl.** 473-7014. "Zelig."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 21: "Jezebel"; "The Letter." Feb. 22: "Lady in the Lake"; "Night Must Fall." Feb. 23: "Summer and Smoke"; "Sweet Bird of Youth." Feb. 24-25: "Roman Holiday"; "Breakfast at Tiffany's." Feb. 26: "Murder Ahoy"; "Murder at the Gallop."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 23: "Nostalghia"; "Moscow Does Not Believe in Tears."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 21: "Lawrence of Arabia." Feb. 22-23: "Apocalypse Now"; "The Great Santini." Feb. 24-25: "Blade Runner"; "A Clockwork Orange." Beg. Feb. 26: "Planet of the Apes"; "2001: A Space Odyssey."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Reuben, Reuben." #2—"Yentl."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #4—"Broadway Danny Rose." #2 & #3—"The Dresser."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Never Cry Wolf."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Lassiter."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Blame It On Rio."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Reckless." #2—"Footloose." #3—"Broadway Danny Rose."

25. **HARRIS—42nd St. nr. Seventh Ave.** 221-9662. "Lassiter"; "Blade Runner."

26. **ANCO—42nd St. nr. Seventh Ave.** 221-9601. Thru Feb. 23: Triple feature Kung Fu. Beg. Feb. 24 (tent.): "Scarface."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Scarface." #2—"Silkwood."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Lassiter." #2—"Blame It on Rio." #3—"Sudden Impact." #4—"D.C. Cab." #5—"Sweet Sixteen." #6—"Gorky Park."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Footloose." #2—582-5070. Thru Feb. 23: "Angel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Yentl."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Right Stuff."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Reckless." #2—"Unfaithfully Yours."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3—**"Never Cry Wolf." **EMBASSY 4—**"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Feb. 21-22: "Chariots of Fire"; "Personal Best." Feb. 23-25: "Sophie's Choice"; "The French Lieutenant's Woman." Beg. Feb. 26: "The Damned"; "Death in Venice." #2—Thru Feb. 21: "Enter the Dragon"; "Game of Death." Feb. 22-23: "Fire and Ice"; "Heavy Metal." Feb. 24-25: "1941"; "National Lampoon's Animal House"; "The Blues Brothers." Feb. 26: "Porky's"; "Porky's II: The Next Day."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Deathstalker." #2—Thru Feb. 23: "The Lonely Guy." Beg. Feb. 24: "Running Hot."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Backstage at the Kirov."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Yentl."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Unfaithfully Yours."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Compleat Beatles."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Reuben, Reuben."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Blame It on Rio."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Woman in Flames."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Right Stuff." #2—"Lassiter."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Crackers." **CORONET—**"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "And the Ship Sails On." **CINEMA II—**753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Zelig." #2—832-2720. "Reuben, Reuben."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Broadway Danny Rose."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Big Chill." #2—"Reckless." Theater closed Feb. 22.

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Night of the Shooting Stars."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "El Norte."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Never Cry Wolf."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Footloose." #2—Thru Feb. 23: "Deathstalker."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Lassiter." #2—"Yentl."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Feb. 23: "Deathstalker"; "Screwballs." Beg. Feb. 24: "Scarface."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tender Mercies."

MOVIES

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Basileus Quartet." #2—"That Sinking Feeling." #2—"Dear Maestro."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"Vertigo."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 21: "Niagara"; "North by Northwest." Feb. 22-23: "Shadows of Forgotten Ancestors"; "Woman in the Dunes." Feb. 24-25: "Tess." Beg. Feb. 26: "Lost Horizon (1937)"; "The Good Earth."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Carmen." #2—"The Dresser."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"El Norte." #2—"Yentl." #3—"Lassiter." #4—"The Right Stuff."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1 & #2—"Broadway Danny Rose."

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 20: "To Catch a Thief"; "Mr. & Mrs. Smith." Feb. 21: "Blue Collar"; "Joe's Bed-Stuy Barber Shop: We Cut Heads." Feb. 22: "Demon Pond"; "Ugetsu." Feb. 23: "Smiles of a Summer Night"; "A Little Night Music." Feb. 24-25: "Fitzcarraldo"; "Nosferatu, the Vampyre." Feb. 26: "Love and Anarchy"; "The Seduction of Mimi."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Feb. 23: "The Leopard." Feb. 24: "The Draughtsman's Contract"; "Diary of a Chambermaid (1965)." Feb. 25: "Chinatown"; "Body Heat." Feb. 26: "Gandhi."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Never Cry Wolf." #2—"The Return of Martin Guerre." #3—"The Smurfs and the Magic Flute"; "Scarface." #4—To be or Not to Be."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Feb. 23: "Wild Style." Beg. Feb. 24: "Running Hot." #2—"Scarface"; "Sweet Sixteen."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Feb. 23: "Uncommon Valor"; "Angel." Beg. Feb. 24: "Scarface."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

BILLIE HOLIDAY THEATRE—1368 Fulton St., Brooklyn. 636-0918. Adm. $4 eve./$3 day. Thru Feb. 29: Mon.-Sat., 12 noon & 7:30 p.m., Sun., 4 & 7:30 p.m.: "The Education of Sonny Carson" (1974) by Michael Campus.

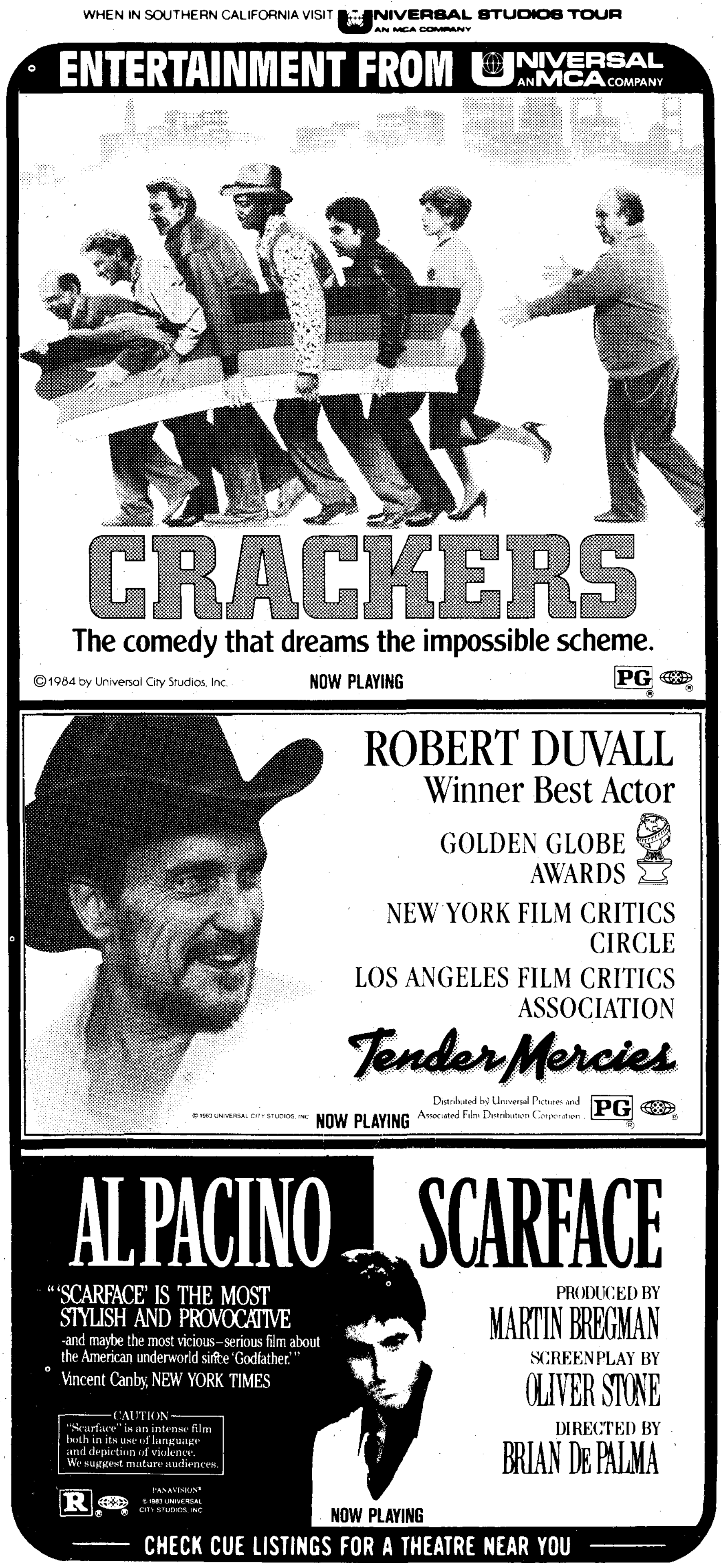
CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Feb. 22, 8 p.m.: "Journey for Margaret" (1942) by W.S. Van Dyke II, with Robert Young.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Feb. 24, 8 p.m.: Early 30s Shorts: A Manic Depression; 10:30 p.m.: "Wild Boys of the Road" (1933) by William Wellman. Feb. 25, 8 p.m.: "Chandra Lekha" (1948) by S.S. Vason. Feb. 26, 8 p.m.: "The Sky on Location" (1982) by Babette Mangolte.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 22, 12:30, 3:15, 6 & 8:30 p.m.: "Diva" (1981) by Jean-Jacques Beineix.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Feb. 25, 8 p.m.: "Los Olvidados" (1950) by Luis Buñuel.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Feb. 25-26, 2 p.m.: "Marilyn Times Five" (1968-73), "Mongoloid" (1978), "Crossroads" (1976) & "America Is Waiting" (1982) by Bruce Connor, & "Crises in Utopia" (1981) by Ken Ross. Thru Mar. 18: "Abstraction & Image Processing: Tapes & Graphics," & "Obscura Projections: Objects and TV" by Ted Victoria.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Vincent Canby, NEW YORK TIMES
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MOVIES

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, Twelfth Ave. at 46th St. 245-0072. Free with museum adm. Wed.-Sun., 10 a.m.-5 p.m.: "The Medal of Honor" (1983) by Spotlight Presents (Lea Hodge, producer).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Feb. 23-24, 7:30 p.m.: "Onimasa" (1982) by Hideo Gosha.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $4; students & senior citizens $2.50; members $1. Feb. 26, 4 p.m.: "Brighton Beach" (1980) by Carol Stein & Susan Wittenberg.

THE KITCHEN—484 Broome St. 925-3615. Free. Feb. 21, 7-10 p.m., in the Cable Review Lounge: "Artists Television Network," & "Fresh Potatoes." Thru Feb. 24, Tue.-Sat., 1-6 p.m.: "A Gap" by Tim Burns. Video Viewing Room, thru Feb. 28: 1 p.m.: "Mix"—Recent short works; 2 p.m.: "Romance" (1976) by Ed Bowes; 4:15 p.m.: "Anthem" (1983) & "Reasons for Knocking at an Empty House" (1983) by Bill Viola; 4:45 p.m.: "The Land o' Lakes Butter Box Theory" (1983) & "Noli me Tangere" (1983) by George Landow (a.k.a. Owen Land).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Feb. 23, 8 p.m.: Video by Max Almy. Feb. 25, 8 p.m.: "Water Marks" (1981) & "Staged Fright" (1983) by Gerry Wentz. Feb. 26, 3 p.m.: Thirty Years of Experimental Cinema in France (1950-1980), Program No. 4: "L'Homme Qui Tousse" (1969), "L'Homme Qui Lèche" (1969), "Tout Ce Dont Je Me Souviens" (1969) & "Comment Pouvons-Nous Le Supporter?" (1969) by Christian Boltanski, & "Montage IV" (1968) by Alain Fleischer; 8 p.m.: French Program No. 5: "Chromaticité 1" (1977) by Patrice Kirchhofer, "La Petite Fille" (1978) by Pascal Auger, & "Droids" (1978) by Jean-Pascal Aubergé.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Adm. $5; members $4: Feb. 21, 6 & 8 p.m.: Jack Parr hosts seminars and screens highlights from his shows. Free with museum adm: Thru Mar. 3: Critics' Choice. Thru Apr. 5: Hitchcock by Hitchcock. Feb. 24-Mar. 3: Rod Serling: Dimensions of Imagination.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Feb. 21-23, 8 p.m., Feb. 24-25, 8 & 10 p.m., Feb. 26, 2:30, 5 & 7:30 p.m.: "Danton" (1982) by Andrzej Wajda, with Gérard Depardieu; Feb. 24, 7:30 p.m.: "Johnny Guitar" (1954) by Nicholas Ray, with Joan Crawford.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 21, 12 noon: "A Raisin in the Sun" (1961) by Daniel Petrie, with Sidney Poitier; 2:30 p.m.: "Land Where the Blues Began" (1982), & "Dread Beat an' Blood" (1979). Feb. 23, 12 noon: "Beyond the Plains" (1977). **Jefferson Market branch, 425 Ave. Americas.** Free. Feb. 23, 6 p.m.: "The Exterminating Angel" (1962) by Luis Buñuel. **Webster branch, 1465 York Ave.** Free. Feb. 21, 3:30 p.m.: "Rocky" (1976) by John Avildsen, with Sylvester Stallone.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Feb. 21-23, 5:40, 7:50 & 10 p.m.: "Le Crabe Tambour" (1977) by Pierre Schoendoerffer. Feb. 24-26, at 4, 6, 8 & 10 p.m.: "One Man's War" (1981) by Edgardo Cozarinsky. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 25, 2 p.m.: "Destination Saturn" (1939) by Ford Beebe & Saul Goodkind.

ST. ANN AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 875-6960. Free. Feb. 24, 8 p.m.: "The Day After Trinity," "Stringbean," & "If You Love This Planet."

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Feb. 23-25, 6 & 8:30 p.m.: "Hearts of Age" (1934) by Orson Welles, "What's a Nice Girl Like You . . ." (1962) by Martin Scorsese, "Dementia 13" (1963) by Francis Ford Coppola, "Amblin' " (1968) by Steven Spielberg, "The Fat and the Lean" (1961) by Roman Polanski, & "Operation Beton" (1954) by Jean-Luc Godard; 12 midnight (sep. adm.): "Dear Jimmy" (1978) by Harold Vogel.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Mar. 4: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "PM Magazine" (1982-4) by Dara Birnbaum. At the **Fairfield County branch, One Champion Plaza, Atlantic St. at Tresser Blvd., Stamford, Ct.** 203-358-7630. Free. Thru Mar. 21: Tue.-Sat., 11 a.m.-5 p.m.: "Calder's Little Circus" (1961) by Carlos Vilardebo.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. Feb. 22, 8 p.m.: "They Were Ten" (1961) by Baruch Dienar. Feb. 23, 8 p.m.: "Who Shall Live and Who Shall Die?" (1980) by Laurence Jarvik.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Blame It on Rio." #2—"Lassiter." #3—Program unavailable.

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Feb. 23: "Scarface." Beg. Feb. 24: "Running Hot."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Deathstalker." #2—"Sweet Sixteen"; "The Smurfs and the Magic Flute."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Terms of Endearment." #2—"Footloose."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Silkwood." #2—"Sweet Sixteen."

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Feb. 23: "Sweet Sixteen"; "Scared to Death." Beg. Feb. 24: "Scarface."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Unfaithfully Yours." #2—"Lassiter." #3—"Silkwood." #4—"Broadway Danny Rose."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Feb. 23: "Sweet Sixteen"; "Wild Style" Beg. Feb. 24: "Scarface."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Footloose." #2—"Lassiter."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Footloose." #3—"Angel." #4—"Broadway Danny Rose."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Broadway Danny Rose."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Broadway Danny Rose." #2—"The Right Stuff." #3—"Caligula."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Wild Style." #2—"The Right Stuff." #3—"D.C. Cab." #4—"Reckless."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Lassiter." #2—"Never Cry Wolf." #3—Thru Feb. 23: "Deathstalker." Beg. Feb. 24: "Scarface."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Lassiter." #2—"Fantasia." #3—"Broadway Danny Rose." #4—"Sweet Sixteen." #5—"Footloose." #6—"Deathstalker." #7—"The Dresser." #8—"Scarface." #9—"Terms of Endearment." #10—"The Right Stuff."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Fantasia." #2—"The Right Stuff." #3—"Lassiter." #4—Thru Feb. 23: "The Smurfs and the Magic Flute"; "Sweet Sixteen." Beg. Feb. 24: "Running Hot." #5—"Silkwood."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Broadway Danny Rose." #2—"Deathstalker."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Blame It on Rio." #2—Thru Feb. 23: "The Smurfs and the Magic Flute"; "Sweet Sixteen." Beg. Feb. 24: "Running Hot."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Never Cry Wolf."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Broadway Danny Rose." #2—"Lassiter." #3—"Unfaithfully Yours." #4—"The Right Stuff."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Dresser." #2—"Broadway Danny Rose." #3—Thru Feb. 23: "Terms of Endearment." Beg. Feb. 24: "Running Hot." #4—"Footloose."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Broadway Danny Rose." #2—"Silkwood."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Feb. 23: "Silkwood." #2—"Broadway Danny Rose." #3—Thru Feb. 23: "The Right Stuff."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"The Right Stuff." #2—"Vertigo."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Footloose." #2—"Deathstalker"; "The House Where Death Lives." #3—"Scarface." #4—"Angel."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. Thru Feb. 23: "Deathstalker"; "Sweet Sixteen."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Footloose." #2—"Lassiter." #3—"Scarface." #4—Thru Feb. 23: "Slayground"; "The House Where Death Lives." Thru Feb. 24: "Running Hot."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Feb. 23: "Deadly Mantis"; "Death Stroke." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "Sweet Sixteen"; "The House Where Death Lives." Beg. Feb. 24: "Running Hot."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Footloose." #2—"Terms of Endearment."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Yentl." #2—"The Right Stuff." #3—"Fantasia." #4—"Unfaithfully Yours."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Feb. 23: "Sweet Sixteen"; "The House Where Death Lives." Beg. Feb. 24: "Running Hot"; "Cathy's Curse."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Reckless."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Fanny & Alexander." #2—"Lassiter." #3—"Blame It on Rio." #4—"Silkwood."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Never Cry Wolf."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Yentl." #2—"The Dresser."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Lassiter." #2—"Footloose." #3—Thru Feb. 23: "Scarface." Beg. Feb. 24: "Running Hot."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Feb. 23: "Sweet Sixteen"; "Women in Cell Block 7." #2—Spanish films.

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave.** 384-0075. Thru Feb. 23: "Wild Style"; "The Black Cat."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Footloose." #2—"The Right Stuff."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—"Terms of Endearment." #2—"Silkwood."

304. **NEW DORP—LANE—** 351-2110. "Footloose."

305. **NEW DORP—RAE—** 979-0444. #1—"Lassiter." #2—"Sweet Sixteen."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Reckless." #2—"Blame It on Rio."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Fantasia."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Lassiter." #2—"The Right Stuff." #3—Thru Feb. 23: "Reckless." Beg. Feb. 24: "Running Hot." #4—"Deathstalker."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Lassiter." #2—"Star 80."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Silkwood." #2—"Never Cry Wolf." #3—"The Right Stuff." #4—"Zelig."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Feb. 23: "Challenge of the Ninja"; "Superninja."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Broadway Danny Rose." #2 & #4—"Blame It on Rio." #3 & #5—"Unfaithfully Yours." #6—"Footloose." #7—"Yentl."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Footloose." #2—"Broadway Danny Rose."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Broadway Danny Rose." #2—"Caligula"; "The Smurfs and the Magic Flute."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Footloose." #2—"Unfaithfully Yours." #3—"Terms of Endearment."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"The Right Stuff." #2—"Silkwood." #3—"Lassiter."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1 & #2—"Blame It on Rio." #3—"Broadway Danny Rose." #4—Thru Feb. 23: "Scarface." Beg. Feb. 24: "Running Hot."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Silkwood." #2—"Yentl."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—"The Dresser." #2—"To Be or Not to Be."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Fantasia." #2—"The Right Stuff."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Lassiter." #2—"Unfaithfully Yours." #3—"Silkwood." #4—Thru Feb. 23: "Scarface." Beg. Feb. 24: "Running Hot."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"The Dresser." #2—"Footloose." #3—"The Right Stuff." #4—Thru Feb. 23: "Scarface." Beg. Feb. 24: "Running Hot." #5—Thru Feb. 23: "Deathstalker."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Reckless." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Feb. 23: "Silkwood." Beg. Feb. 24: "Running Hot."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Terms of Endearment." #2—"Broadway Danny Rose." #3—"Footloose."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "The Right Stuff."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Deathstalker." #2—Thru Feb. 23: "Scarface." Beg. Feb. 24: "Running Hot." #3—Thru Feb. 23: "The Smurfs and the Magic Flute."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Feb. 23: "Deathstalker"; "Deal of the Century."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Feb. 23: "To Be or Not to Be"; "Without a Trace." Beg. Feb. 24: "Scarface."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Feb. 23: "To Be or Not to Be"; "My Favorite Year." Beg. Feb. 24: "Scarface."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Feb. 23: "Deathstalker." Beg. Feb. 24: "Running Hot." #2—"Lassiter."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 21: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 22: "The Big Chill"; "The Man Who Loved Women."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Angel." #2—"Sudden Impact." #3—"Sweet Sixteen."

445. RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Feb. 23: "Never Cry Wolf." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Running Hot."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Broadway Danny Rose"; "The Smurfs and the Magic Flute." #2—"Caligula."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Terms of Endearment." #2—"Footloose."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 23: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 24: "Scarface."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Spanish films.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Broadway Danny Rose." #2—"The Smurfs and the Magic Flute"; "Educating Rita."

501. BALDWIN—RKO— 223-9230. "Footloose."

502. BELLEROSE—RKO— 775-1351. Thru Feb. 21: "The Man Who Loved Women." Beg. Feb. 22: "The Rescuers"; "Mickey's Christmas Carol."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Feb. 23: "Sudden Impact." Beg. Feb. 24: "Scarface." #2—"Angel."

504. BELLMORE—THE MOVIES— 785-3032. "To Be or Not to Be."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Fantasia." #2—"Lassiter." #3—"The Right Stuff." #4—"Crackers."

513. EAST ROCKAWAY—CRITERION— 599-0242. Program unavailable.

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-2280. "The Right Stuff."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"The Big Chill." #2—"Reckless."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Lassiter." #2—"Terms of Endearment." #3—"Blame It on Rio."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Silkwood."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Fanny & Alexander." #2—"Lassiter." #3—"Tender Mercies."

524. HEWLETT—RKO— 791-6768. Thru Feb. 21: "The Man Who Loved Women." Beg. Feb. 22: "The Rescuers"; "Mickey's Christmas Carol."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Never Cry Wolf." #2—Thru Feb. 23: "Reckless." Beg. Feb. 24: "Running Hot."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Silkwood." **SOUTH**—"Unfaithfully Yours."

529. LAWRENCE—RKO— 371-0203. #1—Thru Feb. 23: "Zelig." Beg. Feb. 24: "Running Hot." #2—"Never Cry Wolf." #3—"Footloose."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Feb. 23: "Uncommon Valor." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "The Big Chill." Beg. Feb. 24: "To Be or Not To Be."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Broadway Danny Rose." #2—

MARIANAS
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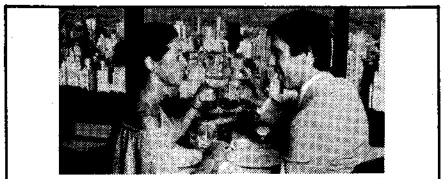

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"Terms of Endearment." #3—"Tender Mercies." #4—"Fanny & Alexander." #5—"Footloose." #6—"Angel."

532. **LONG BEACH—LIDO—** 432-0056. Thru Feb. 23: "Angel"; "Alien." Beg. Feb. 24: "Scarface."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Yentl." #2—"Broadway Danny Rose." #3—"Scarface." #4—Thru Feb. 23: "Reckless." Beg. Feb. 24: "Running Hot."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru Feb. 23: "Carmen."

535. **MALVERNE—TWIN—** 599-6966. #1—"The Big Chill." #2—Thru Feb. 23: "Uncommon Valor." Beg. Feb. 24: "To Be or Not to Be."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Never Cry Wolf." #2—"Silkwood." #3—"Zelig."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Silkwood."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Right Stuff." #2 & #5—"Unfaithfully Yours." #3—"Terms of Endearment." #4—"Lassiter." #6—"Footloose." #7—"Never Cry Wolf."

542. **MERRICK—GABLES—** 546-0734. Thru Feb. 23: "The Big Chill." Beg. Feb. 24: "To Be or Not to Be."

543. **MERRICK—HOLIDAY PARK—** 546-1271. "Silkwood."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Broadway Danny Rose."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Feb. 23: "To Be or Not to Be." #2—Thru Feb. 23: "Angel."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "To Be or Not to Be."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"The Big Chill." #2—Thru Feb. 23: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 24: "Scarface."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Broadway Danny Rose." #2—"The Smurfs and the Magic Flute"; "Educating Rita."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "The Right Stuff."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Terms of Endearment." #2—"Footloose."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Broadway Danny Rose." #2—Thru Feb. 23: "The Smurfs and the Magic Flute"; "The Big Chill." Beg. Feb. 24: "Scarface." #3—"The Right Stuff."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The Right Stuff."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Silkwood." #2—"Lassiter."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Dresser." #2—"That Sinking Feeling."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"Lassiter." #2—"The Dresser." #3—"Yentl."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Blame It on Rio."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Silkwood." #2—"Unfaithfully Yours." #3—"Blame It on Rio."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Footloose." #2—"Sudden Impact." #3—"Crackers." #4—"Fantasia." #5—"Lassiter." #6—"Deathstalker." #7—"Broadway Danny Rose." #8—"Scarface." #9—"Sweet Sixteen." #10—"Terms of Endearment." #11—"The Right Stuff."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Broadway Danny Rose." #2—"Sweet Sixteen"; "The Smurfs and the Magic Flute."

571. **WANTAGH—RKO—** 781-6969. "Tender Mercies."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Lassiter." #2—"Footloose." #3—Thru Feb. 23: "Sweet Sixteen." Beg. Feb. 24: "Running Hot."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Feb. 23: "Tender Mercies." #2—Thru Feb. 23: "Tales of Hoffman." Beg. Feb. 24: "Swan Lake."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Fantasia."

602. **BABYLON—RKO—** 669-0700. #1—"Blame It on Rio." #2—"Never Cry Wolf."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Footloose." #2—"Sweet Sixteen." #3—"Terms of Endearment."

604. **BAY SHORE—CINEMA—** 665-1722. "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Broadway Danny Rose." #2—"Lassiter."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Feb. 23: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 24: "Scarface."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Feb. 23: "To Be or Not to Be."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Feb. 23: "The Big Chill."

615. **COMMACK—MAYFAIR—** 543-0707. Thru Feb. 23: "Pauline at the Beach." Beg. Feb. 24: "Testament."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Crackers." #2—"Broadway Danny Rose." #3—"Scarface." #4—"Fantasia." #5—"The Dresser." #6—"Reckless." #7—"Lassiter." #8—"Terms of Endearment." #9—"Footloose." #10—"Deathstalker." #11—"Yentl."

617. **COMMACK—RKO—** 499-4545. #1—"Unfaithfully Yours." #2—"Never Cry Wolf."

619. **CORAM—CORAM—** 698-7200. Thru Feb. 23: "Sudden Impact." Beg. Feb. 24: "Scarface."

621. **CORAM—PINE—** 698-6442. #1—"Sweet Sixteen." #2—"Yentl."

622. **DEER PARK—DEER PARK—** 667-2440. "To Be or Not to Be."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Footloose." #2—"The Right Stuff." #3—"Lassiter." #4—"Terms of Endearment." #5—Thru Feb. 23: "Never Cry Wolf." Beg. Feb. 24: "Zelig."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Fanny & Alexander."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Reckless."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Footloose." #2—"Terms of Endearment."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Right Stuff." #2—"Never Cry Wolf."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Unfaithfully Yours." #2—"Silkwood." #3—"Lassiter." #4—"Broadway Danny Rose."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "The Right Stuff."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Never Cry Wolf."

635. **ISLIP—ISLIP—** 581-5200. #1—"Never Cry Wolf." #2—"The Right Stuff." #3—Thru Feb. 23: "Silkwood."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Silkwood."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Feb. 23: "The Big Chill."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Feb. 23: "Yentl." #2—Program unavailable. #3—Thru Feb. 23: "Reckless."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Lassiter." **OUTDOOR**—Thru Feb. 23: "Sweet Sixteen"; "The House Where Death Lives." Beg. Feb. 24: "Running Hot."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"The Right Stuff." #2—"Silkwood"; "The Smurfs and the Magic Flute."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Feb. 23: "The Big Chill"; "The Smurfs and the Magic Flute." Beg. Feb. 24: "Uncommon Valor."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Terms of Endearment." #2—"Blame It on Rio." #3—"Crackers."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Silkwood." #2—"Never Cry Wolf."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Lassiter." **OUTDOOR—** Thru Feb. 23: "Reckless"; "Strange Brew." Beg. Feb. 24: "Running Hot."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Footloose." #2—"Broadway Danny Rose."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "The Right Stuff." **WEST**—"Lassiter."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Feb. 21: "The Man Who Loved Women." Beg. Feb. 22: "The Rescuers"; "Mickey's Christmas Carol."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Feb. 23: "Hot Dog. . .The Movie." Beg. Feb. 24: "Scarface."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Feb. 23: "The Return of Martin Guerre." Beg. Feb. 24: "La Balance."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Feb. 23: "Reckless." #2—Thru Feb. 23: "The Right Stuff." #3—Program unavailable.

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 24: "Running Hot."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Blame It on Rio."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Broadway Danny Rose." #2—"Silkwood." #3—"Yentl."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Broadway Danny Rose." #2—"Footloose." #3—"Terms of Endearment."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "The Big Chill." Beg. Feb. 24: "Uncommon Valor."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Feb. 23: "Star 80."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Feb. 23: "Zelig." Beg. Feb. 24: "Never Cry Wolf."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Footloose." #2—"The Dresser."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Terms of Endearment."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Fantasia." #2—"Crackers." #3—"Zelig."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Vertigo." #2—"The Right Stuff."

707. **HARRISON—SILVER SCREEN—** 835-2961. Feb. 22-26: "Napoleon."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Broadway Danny Rose." #2—"Lassiter." #3—"Terms of Endearment." #4—Program unvailable.

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Never Cry Wolf."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Right Stuff." #2—Thru Feb. 23: "Reckless." Beg. Feb. 24: "Running Hot." #3—"Lassiter." #4—Thru Feb. 23: "The Rescuers"; "Mickey's Christmas Carol."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Broadway Danny Rose." #2—"The Right Stuff."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Tender Mercies." #2—"Broadway Danny Rose."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Scarface." #2—"Silkwood." #3—"Footloose." #4—"The Right Stuff." #5—"Lassiter."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Terms of Endearment."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Footloose." #2—"Lassiter."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Right Stuff." #2—"Silkwood." #3—"Unfaithfully Yours." #4—"Crackers"; "The Smurfs and the Magic Flute."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Footloose." #2—"Blame It on Rio." #3—"Lassiter." #4—"Terms of Endearment."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "To Be or Not to Be."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Never Cry Wolf." #2—"Terms of Endearment."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Footloose." #2—"Broadway Danny Rose."

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Dresser."

724. **SCARSDALE—PLAZA—** 725-0078. "Yentl."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Footloose." #2—"Unfaithfully Yours."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Blame It on Rio."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Blame It on Rio." #2—"Silkwood."

731. **YONKERS—KENT—** 237-3440. #1—"The Right Stuff." #2—Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Running Hot."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours." #3—"Terms of Endearment." #4—"Lassiter."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Footloose." #2—"Sweet Sixteen." #3—"Deathstalker"; "The Smurfs and the Magic Flute."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"The Dresser." #2—"Broadway Danny Rose."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Crackers."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Broadway Danny Rose." #2—"The Dresser." #3—"Reckless." #4—"Footloose." #5—Tent.: "Tender Mercies."

746. **NEW CITY—TOWN—** 634-5100. #1—"Broadway Danny Rose." #2—"Terms of Endearment."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Unfaithfully Yours." #2—"Lassiter."

748. **NYACK—CINEMA EAST—** 358-6631. "Blame It on Rio."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Never Cry Wolf."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Silkwood."

755. **STONY POINT—9 W CINEMA—** 942-0303. "To Be or Not to Be."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Footloose."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT—RKO MERRITT—** 372-3013. #1—"Blame It on Rio." #2—"Terms of Endearment."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Never Cry Wolf." #2—"Unfaithfully Yours."

774. **DANBURY—CINE—** 743-2200. #1—"Broadway Danny Rose." #2—"Terms of Endearment." #3—"Silkwood."

775. **DANBURY—CINEMA—** 748-2923. #1—"The Right Stuff." #2—"Footloose."

777. **DANBURY—PALACE—** 748-7496. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Lassiter." #3—"Deathstalker."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Lassiter." #2—"Never Cry Wolf."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Right Stuff."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Never Cry Wolf." #2—"Unfaithfully Yours."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Dresser." #2—"Terms of Endearment." #3—"Silkwood."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Silkwood."

784. **NORWALK—CINEMA—** 838-4504. #1—"Blame It on Rio." #2—"Crackers."

785. **NORWALK—NORWALK—** 866-3010. "Lassiter."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Feb. 21: "Lonely Hearts." Feb. 22-24: "Daniel." Beg. Feb. 25: "Heat and Dust."

789. **SPRINGDALE—STATE—** 325-0250. "The Right Stuff."

790. **STAMFORD—AVON—** 324-9205. #1—"Lassiter." #2—"Deathstalker."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Reckless." #2—"Angel." #3—"Footloose."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Broadway Danny Rose." #2—"That Sinking Feeling."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Broadway Danny Rose." #2—"Lassiter." #3—"Reckless."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Footloose." #2—"Broadway Danny Rose." #3—227-9619. "The Dresser." #4—226-6666. "Silkwood."

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. "Never Cry Wolf."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Terms of Endearment." #2—"Lassiter." #3—"Footloose"; "The Smurfs and the Magic Flute."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Feb. 23: "The Keep." #2—Thru Feb. 23: "Never Say Never Again."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Lassiter." #2—Program unavailable.

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Footloose." #2—"Broadway Danny Rose." #3—"Sweet Sixteen."

805. **JERSEY CITY—STATE—** 653-5200. #1—"The Right Stuff." #2—Thru Feb. 23: "Deathstalker"; "The Sorceress."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Lassiter." #2—"Crackers." #3—"Reckless." #4—"Deathstalker."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"Fantasia." #3—"Broadway Danny Rose." #4—"Footloose." #5—"The Right Stuff." #6—"Scarface."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Feb. 23: "The Keep." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "Stuck on You!"; "Bloodsucking Freaks."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Feb. 23: "Angel"; "Dr. Detroit." Beg. Feb. 24: "Scarface"; "Private School."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Feb. 23 (tent.): "Return of the Jedi."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Terms of Endearment." #2—"Lassiter."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Fantasia."

817. **LIVINGSTON—COLONY—** 992-0800. "Lassiter."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "To Be or Not to Be."

819. **MILLBURN—RKO—** 376-0800. #1—"Broadway Danny Rose." #2—"Fanny & Alexander."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru Feb. 23 (tent.): "Vertigo." #2—Thru Feb. 23 (tent.): "Carmen." #3—"Broadway Danny Rose."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Feb. 23 (tent.): "The Smurfs and the Magic Flute." #2—"The Right Stuff." #3—"Footloose."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"The Right Stuff." #2—"Footloose." #3—Thru Feb. 23: "Never Cry Wolf."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"The Dresser." #2—Thru Feb. 23: "Never Cry Wolf." #3—"Blame It on Rio."

828. **VERONA—VERONA—** 239-0880. Thru Feb. 23: "Zelig."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Unfaithfully Yours." #2—"Silkwood." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Feb. 23: "To Be or Not to Be."

841. **CRANFORD—RKO—** 276-9120. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Footloose."

842. **ELIZABETH—ELMORA—** 352-3483. "The Big Chill."

846. **LINDEN—TWIN—** 925-9787. #1—"The Right Stuff." #2—Thru Feb. 23: "Never Cry Wolf."

848. **ROSELLE PARK—PARK—** 245-0358. "To Be or Not to Be."

849. **SUMMIT—STRAND—** 273-3900. Thru Feb. 23: "Never Cry Wolf."

851. **UNION—FIVE POINTS—** 964-3466. "Lassiter."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Footloose."

854. **UNION—RKO—** 686-4373. #1—"Silkwood." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Yentl." #2—"Never Cry Wolf." #3—"Tender Mercies."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Broadway Danny Rose." #2—"The Right Stuff"; "The Smurfs and the Magic Flute."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. Thru Feb. 23: "The Smurfs and the Magic Flute"; "The Big Chill." Beg. Feb. 24: "Running Hot."

861. **CLOSTER—CLOSTER—** 768-8800. "Footloose."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Footloose." #2—"The Right Stuff." #3—"Broadway Danny Rose." #4—"Scarface."

863. **EMERSON—TOWN—** 261-1000. "Broadway Danny Rose."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Tender Mercies." #2—"Scarface."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Never Cry Wolf." #2—"Terms of Endearment."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Zelig." #2—"Lassiter."

868. **FORT LEE—SHARON—** 224-0202. "The Dresser."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Feb. 23 (tent.): "Educating Rita." #2—"Lassiter."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface." #2—Thru Feb. 23: "Tender Mercies."

875. **PARAMUS—BERGEN MALL—** 845-4449. "The Right Stuff."

876. **PARAMUS—CINEMA 35—** 845-5070. "Crackers."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Feb. 23: "Sweet Sixteen"; "The Creeper."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Footloose." #2—"Broadway Danny Rose." #3—"Silkwood." #4—"Blame It on Rio." #5—"Terms of Endearment." #6—"That Sinking Feeling." #7—"El Norte." #8—"Unfaithfully Yours."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Lassiter." #2—"Reckless." #3—"Fantasia."

880. **RAMSEY—CINEMA—** 825-2090. "Never Cry Wolf."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Feb. 23: "To Be or Not to Be." Beg. Feb. 24: "Scarface."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Zelig." #2—"Terms of Endearment."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Feb. 23: "To Be or Not to Be." #2—Thru Feb. 23: "Tender Mercies."

886. **TEANECK—MOVIE CITY—** 836-3334. Program unavailable.

887. **TENAFLY—BERGEN—** 567-0004. "Yentl."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "The Right Stuff."

889. **WESTWOOD—PASCACK—** 664-3200. "Lassiter."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G: General Audiences. All ages admitted.

PG: Parental Guidance Suggested. Some material may not be suitable for children.

R: Restricted. Under 17 requires accompanying parent or adult guardian.

X: No one under 17 admitted.

New Films

★ **New films recommended by *New York's* critic.**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. **62**

ANDROID—(1hr. 21m., '84) In the year 2036, on a remote space station, fugitives stumble upon the secret work of a scientist and befriend his young assistant, an android. With Klaus Kinski, Don Opper, Brie Howard. Dir. Aaron Lipstadt. PG. **6**

BACKSTAGE AT THE KIROV—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and other world-renowned talents. With Altynai Assylmuratova. Dir. Derek Hart. **44**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. **86**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **38, 72, 442, 518, 530, 535, 542, 549, 554, 613, 638, 645, 666, 842, 860**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daugther (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **22, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 648, 662, 719, 728, 730, 748, 772, 784, 827, 878**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 24, 71, 93, 109, 112, 113, 114, 118, 202, 206, 210, 211, 212, 307, 407, 408, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 606, 616, 632, 651, 663, 664, 708, 711, 713, 722, 732, 735, 745, 746, 774, 792, 793, 795, 804, 807, 819, 821, 858, 862, 863, 878**

BURROUGHS—(1hr. 26m., '84) Reviewed in this issue. **5**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90, 534, 821**

CHORDS OF FAME—(1hr. 28m., '83) A eulogy for Phil Ochs, singer-songwriter of the early-sixties Greenwich Village folk movement, including anecdotes and performances by his friends. With Pete Seeger, Odetta, Tom Paxton, Eric Andersen, Jerry Rubin, Abbie Hoffman. Dir. Michael Korolenko. **2**

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. **50**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. **56**

CRACKERS—(1hr. 32m., '84) In this comic caper loosely based on the 1956 Italian film, *Big Deal on Madonna Street,* a group of unemployed friends in San Francisco's Mission District set out to rob a pawnbroker's safe. With Donald Sutherland, Sean Penn, Wallace Shawn, Tasia Valenza, Jack Warden, Professor Irwin Corey. Dir. Louis Malle. PG. **60, 512, 567, 616, 648, 702, 717, 744, 784, 806, 876**

DEAR MAESTRO—(1hr. 39m., '84) In Italian, Eng. subtitles. A comedy about the efforts of the small Italian town of Chieti to promote tourism by reorganizing its orchestra. With Michele Placido and Giuliana de Sio. Dir. Luciano Odorisio. **86**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 62, 90, 118, 210, 236, 416, 422, 559, 561, 616, 700, 723, 735, 745, 782, 795, 827, 868**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **76, 92, 878**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 234, 523, 531, 626, 819**

FOOTLOOSE—(1hr. 46m., '84) Reviewed in this issue. PG. **24, 33, 80, 104, 111, 112, 118, 205, 210, 215, 220, 223, 237, 300, 304, 407, 408, 411, 422, 426, 450, 501, 529, 531, 541, 552, 567, 573, 603, 616, 625, 628, 651, 664, 700, 714, 716, 719, 722, 727, 733, 745, 758, 775, 791, 795, 800, 804, 807, 822, 825, 841, 852, 861, 862, 878**

IN OUR HANDS—(1hr. 29m., '83) A documentary record of the June 12, 1982 rally in Central Park for world peace that drew over a million people. With Meryl Streep, James Taylor, Peter, Paul and Mary, Ellen Burstyn, Orson Welles, Dr. Benjamin Spock, Rev. William Sloan Coffin. Dir. Robert Richter, Stanley Warnow, and 350 independent filmmakers. **2**

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. **21, 25, 32, 58, 83, 92, 100, 109, 111, 117, 118, 201, 206, 220, 234, 237, 305, 401, 402, 412, 420, 439, 512, 519, 523, 541, 558, 561, 567, 573, 606, 616, 625, 632, 642, 650, 653, 708, 710, 714, 716, 719, 732, 747, 777, 779, 785, 790, 793, 800, 803, 806, 811, 817, 851, 867, 873, 879, 889**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **20, 38, 78, 97, 117, 205, 235, 403, 447, 526, 529, 536, 541, 602, 617, 625, 629, 634, 635, 649, 668, 709, 721, 752, 773, 779, 781, 798, 825, 827, 846, 849, 857, 866, 880**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **73**

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. **11**

RECKLESS—(1hr. 30m., '84) Newcomer Aidan Quinn, a fluffy-haired rebel on a motorcycle, is the alienated boy, Daryl Hannah the bored rich girl he makes love to in this volatile, lurid, unconvincing youth movie. The young writer, Chris Columbus, and the young director, James Foley, rather brazenly rip off the James Dean and Marlon Brando myths of thirty years ago. Speaking pure fifties-Hollywood troubled-youth jargon, Quinn doesn't sound anything like a contemporary teenager. Much violence, motorcycle-riding, and bizarrely-lit sex. (See the movie if the two stars appeal to you.) Shot in an incongruously glamorous style by German cinematographer Michael Ballhaus. R. **24, 37, 72, 115, 233, 306, 401, 423, 518, 526, 533, 616, 627, 640, 650, 658, 710, 745, 791, 793, 806, 879**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **97, 657**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **14, 51, 70**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **7, 36, 58, 92, 114, 115, 118, 201, 206, 212, 213, 225, 300, 401, 403, 412, 418, 422, 427, 512, 517, 541, 551, 554, 557, 567, 625, 629, 633, 635, 643, 653, 658, 705, 710, 711, 714, 717, 731, 775, 780, 789, 805, 807, 822, 825, 846, 858, 862, 875, 888**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **4, 26, 30, 82, 84, 97, 98, 99, 102, 106, 110, 117, 118, 215, 220, 222, 231, 237, 413, 420, 422, 428, 436, 438, 447, 451, 503, 530, 532, 533, 549, 554, 555, 567, 609, 616, 619, 639, 644, 655, 660, 666, 714, 807, 808, 809, 862, 864, 874, 882**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 105, 109, 201, 211, 212, 234, 303, 403, 412, 414, 420, 424, 521, 528, 536, 540, 543, 558, 566, 632, 635, 637, 643, 649, 663, 714, 717, 730, 754, 774, 782, 783, 795, 830, 854, 878**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes *and a wispy little beard that serves only to outline the* skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies.* With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **61, 85, 523, 531, 571, 574, 713, 745, 857, 864, 874, 885**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 31, 60, 104, 112, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 721, 732, 746, 751, 772, 774, 778, 782, 796, 800, 807, 811, 830, 854, 866, 878, 883**

THAT SINKING FEELING—(1hr. 22m., '79) A Scottish comedy about a group of Glasgow teenagers who hope to strike it rich by robbing ninety sinks from a local plumber's warehouse. With Robert Buchanan, John Hughes, Billy Greenlees. Dir. Bill Forsyth. PG. **86, 559, 792, 878**

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. **231, 416, 436, 438, 447, 504, 530, 535, 542, 547, 548, 555, 612, 622, 639, 644, 660, 666, 720, 731, 755, 818, 840, 848, 874, 882, 885**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **37, 48, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 773, 781, 830, 878**

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" softcore pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute (Ma- thieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. **55**

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **14, 35, 46, 83, 92, 225, 236, 407, 414, 533, 561, 616, 621, 640, 663, 724, 756, 857, 887**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and clichés of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **9, 70, 403, 529, 536, 625, 668, 702, 828, 867, 883**

Revivals

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. **13**

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. **2**

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **96**

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. **39**

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. **95**

FANTASIA—(1hr. 56m., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. G. **45, 118, 201, 225, 308, 418, 512, 567, 601, 616, 702, 807, 813, 879**

JEZEBEL—(1hr. 43m., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*), as the reckless Southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **10**

LETTER, THE—(1hr. 30m., '40) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Written by Howard Koch from the Somerset Maugham story. Dir. William Wyler. **10**

MURDER AHOY—(1hr. 33m., '64) The plot is flimsy, but Dame Margaret Rutherford, as Agatha Christie's Miss Marple, is a joy to watch. Lionel Jeffries stands out among the supporting actors. Dir. George Pollack. **10**

MURDER AT THE GALLOP—(1hr. 24m., '63) A lively, amusing Agatha Christie mystery, with Miss Marple delightfully played by Dame Margaret Rutherford. Based on *After the Funeral.* Dir. George Pollack. **10**

NIAGARA—(1hr., 29m., '53) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon haven. The pace is pawky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the Falls, make this movie reasonably enjoyable. In appropriately lurid color. Dir. Henry Hathaway. **89**

1941—(2hrs., '79) Steven Spielberg's epic comedy about invasion panic in California following Pearl Harbor is a fervent pop paean to a country still young, foolish, and innocent. The movie is terribly repetitive, and strains too hard for laughs, but underneath all the physical pratfalls and blundering there's an amiable spirit. Many of the actors are very funny. With Dan Aykroyd, John Belushi, Tim Matheson, and many others. **39**

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. **2**

SMILES OF A SUMMER NIGHT—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Bjornstrand. **95**

TESS—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid. Polanski gets Hardy's feeling for the Dorset countryside and lifestyles, but misses the anguish seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but there's very little modulation from one mood to the next. With Leigh Lawson and Peter Firth. Exquisite cinematography by Ghislain Cloquet and Geoffrey Unsworth. **89**

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '79) In Italian, Eng. subtitles. An earnest film recreating the life of Northern Italian peasants in the 1890s, intentionally repetitious and slow, but with a muted mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. **2**

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned —a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism —the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. **57, 88, 213, 705, 821**

THEATER

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Broadway

Previews and Openings

Monday, February 20

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, and Paul Sparer; directed by Theodore Mann. With Scott Burkholder, Benjamin Hendrickson, Dick Latessa, Frances McDormand and Luke Sickle. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Previews now prior to a 3/8 opening. Tickets for previews are $21, except for Sat. which are $24. Thereafter, all tickets are $27, and $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). Closes Feb. 26.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BABALOONEY—Musical revue by the Practical Theatre Company of Evanston, Ill.; directed by Brad Hall, with a cast of five. (Paul Barrosse, Jamie Baron, Rush Pearson, and Bekka Eaton). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $10-$12. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Christopher Walken; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and his philandering brother; directed by Brian Hurley. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; thru 3/18. **Perry St. Theater,** 31 Perry St. (279-4200).

DANUBE—Maria Irene Fornes's play about an American in his mid-20s and his relationships with a group of middle Europeans; featuring Richard Sale, Kate Collins, Tom Kopache, and Sam Grey. From 2/29. Call theater for details. **American Place Theater,** 111 W. 46th (246-3730).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7). **Playwrights Horizons,** 416 W. 42nd St. (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18; from 2/23. **Public/Newman,** 425 Lafayette St. (598-7150).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Ellen Barkin and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

HEY, MA...KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. Previews until 2/27 opening are $20; after opening $21-$25. **Promenade,** Bdway at 76th (580-1313).

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/Anspacher,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/11. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/4. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *A Nut;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. So. (354-5940).

TRUE WEST—Dennis Quaid and Randy Quaid co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20; opens 2/23. (All seats $15 at previews, now thru 2/22). **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMAS REPERTORY—*Sing Me Sunshine,* a musical by Johnny Brandon & Robert Richardson, based on *Peg O' My Heart* (by J. Hartley Manners). Thurs.-Sun.; thru 3/4. **Theater,** 1 E. 104th (369-8000).

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *It's Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

AMERICAN THEATER OF ACTORS—Henderson Forsythe stars in James Jennings's play, *My Father's House,* about the return home to a Kansas farmhouse of a youth absent for five years; directed by Ed Setrakian. Tues.-Sun. at 8, Sat. & Sun. at 3; $10. **Theater,** 314 W. 54th (581-3044).

APPLE CORPS THEATER—Agatha Christie's *Verdict,* directed by Tom Carroll. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 2/26. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—Timothy Mason's *Levitation,* about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. With Helen Stenborg, Lenka Peterson, Eric Schiff, Ben Siegler, Trish Hawkins, Matthew Lewis, Bruce McCarty, Adam Davidson, and Michael Higgins. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20-$22.50; thru 3/11. **Theater,** 99 Seventh Ave. So. (924-7100).

THE CLASSIC THEATER—Euripides' *Helen,* the drama that inspired R. Strauss's opera *Die Aegyptische Helene;* directed by Douglas Tow. Thurs.-Sun. at 8; $6; thru 3/11. **Theater,** 114 W. 14th (242-3900).

EQUITY LIBRARY THEATRE—James Thurber's *A Thurber Carnival,* consisting of several sketches of modern American life; with Hardy Rawls, Joy Bond, Evelyn Halus, Peter Bartlett, Linda Gelman, Mitchell Greenberg, Stephen Gleason, Jim McNickle, and Kate Weiman. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 2/26. **Next:** 3/8-4/1, A revival of *Up in Central Park;* music by Sigmund Romberg, book and lyrics by Herbert and Dorothy Fields, all about the comeuppance of Boss Tweed by the New York Times. Tues.-Sun. at 8, Sat. and Sun. at 2:30. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John,* about a weak and treacherous king; thru 3/4. Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Harold Pinter's *The Homecoming,* starring Joe Silver, Mark Arnott, and Cheryl McFadden; directed by Anthony McKay. It's a sinister comedy about a family of men living in an old and seedy North London house in the 60s. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $14. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Ping Chong's *A Race,* multi-media trip into other realms, performed by 22 dancers, singers, and actors. Evenings at 7:30, Sun. mats. at 3; $8-$10; thru 3/4. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn and Burgess Meredith in Israel Horovitz's *Park Your Car in Harvard Yard,* about a crusty Yankee in Gloucester, and his new companion; directed by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; 2/28-4/1. **Downstage:** Stephen McHattie in Franz Xavier Kroetz's *Mensch Meier,* story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $22-$24; thru 3/18. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. *Rain,* by John Colton and Clemence Randolph, joins the repertory February 25. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NUESTRO TEATRO—Egon Wolff's Flores de Papel. Sat. at 8, Sun. at 3; $8; from 2/25. **St. John's,** 224 Waverly Pl. (675-6742).

NEW GREEK PLAY FESTIVAL—Contemporary Greek plays seen for the first time in translation. Tues.-Sat. at 8, Sun. at 3, Sat. at 2; $10; thru 3/4. **Westbeth,** 151 Bank St. (541-6065).

PAN ASIAN REPERTORY—*The Face Box,* a ghost story by Wakako Yamauchi in which two Japanese American women come together to face a dark secret. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; 2/29-3/25. **Theater II,** 120 W. 28th, 2nd floor (255-7293).

PLAYWRIGHTS HORIZONS—Mark O'Donnell's comedy, *Fables for Friends,* depicts a friendship from childhood to middle age; directed by Douglas Hughes. Call theater for specifics. **Studio Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru Feb. & March. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play about the plight of several G.I.s stationed in the Philippines during the Viet Nam War; directed by Randy Frazier. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 2/26. **18th St. Playhouse,** 145 W. 18th St. (783-2954).

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; thru 2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 2; $8. **American Kaleidoscope,** 5 W. 63rd (724-3080).

ARIANO—Richard Vincent Irizarry's tale of a Puerto Rican family in New York, starring Wanda De Jesus, and directed by George C. Wolfe. Thurs.-Mon. at 8; thru 3/4. **Village Performers,** 98A Third Ave. (505-6601).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

BEACH PLAY—Berilla Kerr's three one-acters: *Quarreling with God, Women on Stone,* and *Frisbee;* directed by Charles Maryan. Sat. & Mon. at 8, Sun. at 3 & 7; $6; thru 3/5. **Main St. Theater,** 548 Main St., Roosevelt Island (644-0126).

THE BEAUTIFUL LASALLES—Michael Dinwiddie's play about two aged black sisters (formerly a concert dance act), and their feud with a 90-year-old blues singer; directed by Hillary Wyler. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 5; $8. Cherubs Guild production. **Wonderhorse,** 83 E. 4th St. (533-5888).

BECOMING GARCIA—Tato Laviera's comedy about a three-generation Puerto Rican family who live on the lower East Side; directed by Esteban Vega. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 2/26. **Henry St. Settlement,** 466 Grand St. (598-0400).

BIRDSONG—One-acter by James Saunders about two male birds in a cage, and a female bird visitor; directed by Sara Lazarus. Mon.-Fri. at 12:15 (bring your lunch). FREE. 2/20-3/2. **Quaigh Lunchtime Theater,** 108 W. 43rd (221-9088).

THEATER

THE BIRTHDAY PARTY—Revival of Harold Pinter's play, directed by Gary Paris; with David Barnes, Mariene Lortev, Brian O'Neill, Tony Palladino, Gary Paris, & Allison Rose. Fri.-Sun. at 8; $4; 2/24-26. **Planet Studios,** 251 W. 30th (744-9271).

THE BONE GARDEN—Peter Maeck's play about a reigning sports champion who finds himself in an environment where mortal combat has become religion; directed by Geoff Shlaes. Wed.-Sat. at 8; $6; thru 2/25. **Park Royal,** 23 W. 73rd (724-5931).

BROKEN EGGS—Eduardo Machado's third play in his *Floating Islands Trilogy* concerns a Cuban family's descendants today in Southern California; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10. **Ensemble Studio Theater,** 549 W. 52nd (247-4982).

THE CAGE—Rick Cluchey's prison drama, written and produced behind prison walls; directed by Larry Attile. Wed.-Sat. at 8, Sun. at 2:30; thru 3/9. **Neighborhood Group,** 420 W. 42nd (279-4200).

CLUB TED—Musical comedy by Jay Martel and Tim Hill about a vacation resort on a Caribbean island; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 2/25. **Westbeth Theater,** 151 Bank St. (691-2272).

THE COMEDY OF ERRORS—Shakespeare's bawdy tale of mistaken identity; directed by Anthony Ridley. Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/26. **Hartley House,** 413 W. 46th (787-1073).

DRACULA—Revival of the Bram Stoker spooker; directed by Robin Schraft. 2/23-25, 3/1-3 at 8; $6. **University Theater,** 35 W. 4th St. (598-3067).

DOUBLE BILL—Oscar Wilde's *The Critic as Artist,* and George Bernard Shaw's *The Dark Lady of the Sonnets;* directed by Fred Fondren. Thurs.-Sun. at 8; $5. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE BILL—James Matt's *The Best Offer You Can't Refuse* and Robert Patrick's *Cleaning House.* 2/23-25, 3/1-3; $6. **Divine Theater,** 50 E. 7th St. (477-0667).

FISHING—Michael Weller's comedy about his *Moonchildren* coping in an adult world; directed by Larry Kirchgaessner. Thurs.-Sat. at 8:30, Sun. at 3; $6; thru 3/4. **Pegasus Theater,** 147 W. 24th (695-5342).

FLESH, FLASH & FRANK HARRIS—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; $10, $12. **Shelter West,** upstairs, 189 Second Ave. (673-6341).

FREEDOM DAYS—Steve Friedman's saga of the Civil Rights movement; directed by Denny Partridge; with Bruce Butler, Joan Rosenfels, Steve Friedman, and Peggy Pettitt. Thurs.-Sat. at 8, Sun. at 3; $5 & $8; thru 2/29. **Washington Square Church,** 135 West Fourth St. (664-8933).

IT'S HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

IN THE WAITING PLACE—Edward Portnoy's play about children abandoned by their parents—four children with the same mother, but each a different father; directed by Keith Greer. Tues. & Wed. at 7:30, Sat. at 5; $6. **13th St. Theater,** 50 W. 13th (675-6677).

THE LAST OF HITLER—Joan Schenkar's play features a post-war Adolf Hitler and Eva Braun trapped in a Jewish retirement community in Florida. Thurs.-Sun. at 8; $4; 3/1-30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE LOWER DEPTHS—A revival of Gorki's 1902 play; directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; 2/29-3/18. **TOMI,** 23 W. 73rd (755-5120).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

THE NINTH STEP—Tom Ziegler's play about an alcoholic trying to repair the damage drinking has done to her family; directed by Roderick Cook. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 2/26. **Riverwest Theater,** 155 Bank St. (243-0259).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. From 2/21. **Village Gate,** Bleecker & Thompson (475-5120).

THE OTHER SHORE—Jose Lopez Rubio's play about four people who glimpse reality before reaching "the other shore;" directed by Walter Bobbie; with J. Kenneth Campbell, Donna Healy, and Johanna Leister. Tues.-Sat. at 8, Sat. & Sun. at 3; $8; 2/23-3/11. **Writers Theater,** 133 Second Ave. (777-7005).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

A SHTICK IS BORN—A two-person, 37-character musical revue, starring Sherry Nehmer and Daniel Harris. Wed. at 8:30, Fri. at 10; $5; 2/22-3/16. **The Dive,** 257 W. 29th (695-4516).

SELMA—A musical tribute to Dr. Martin Luther King, Jr. with book, music, and lyrics by Tommy Butler, featuring Tommy Butler and Rita Graham; directed by Cliff Roquemore. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 3/4. **Henry St. Playhouse,** 466 Grand St. (598-0400).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SHADOW MAN—Michael Wright's play about a teenager's belated homecoming, starring Keith Reddin; directed by Mary Robinson. Call theater for specifics. $8. **Vineyard,** 309 E. 26th St. (683-0696).

SPLIT SECOND—Dennis McIntyre's drama about the encounter of a black cop with a white petty criminal in a desolate area of the city; directed by Samuel Barton. Wed.-Sun. at 8; $6; thru 3/11. **Intar Stage Two,** 508 W. 53rd (387-1089).

TRIPLE BILL—Terence McNally's *Botticelli,* Lanford Wilson's *The Great Nebula in Orion,* and John Guare's *The Loveliest Afternoon of the Year*—three one-acters. 2/22-25 at 8; $5. **Beckman Theater,** 314 W. 54th (581-0919).

UNDER HEAVEN'S EYE...TIL COCKCROW—Olivia Williams and Cynthia Martells in J. E. Franklin's drama about a young Texas girl determined to discover that her roots are more distinguished than they appear; directed by Thelma Carter. With Rosanna Carter, Charles Nelson, and Freda Scott. Thurs., Fri., Sat. & Mon. at 8; Sat. & Sun. at 3; thru 2/27. **Theater of the Open Eye,** 316 E. 88th (534-6909).

VARIATIONS—Play about a runaway, sheltered by an aging prostitute; written and directed by Nomi Rubel. 2/22 & 23 at 7:30; $6, $8. **John Jay College,** 444 W. 56th (874-6297).

VERDICT—Agatha Christie's tale of a professor's wife, his adoring student, and his disturbed life; directed by Tom Carroll. Thru 2/26. **Apple Corps,** 601 W. 51st (664-0027).

WHEN DID YOU LAST SEE MY MOTHER?—Christopher Hampton's account of a youth's struggle with his homosexual identity; directed by Jane Stanton. Thurs., Fri. at 8, Sun. at 7, Sat. at 7 & 10; thru 3/11. **New Vic,** 219 Second Ave. (724-5046).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADAMI—Classical myths, history between realist and abstract imagery, thru 3/10. delRe, 41 E.57th (688-1843).

ANSELMO—Large sculptural pieces of granite, thru 3/9. Goodman, 24 W. 57th (977-7160).

ELLA BERGMANN (1896-1971)—Constructivist inspired drawings and collages from the teens and 20's, thru 2/25. Zabriskie, 724 Fifth (307-7430).

ERNEST BRIGGS—Recent paintings, thru 3/3. Gruenebaum, 38 E. 57th (838-8245).

BERNARD CHAET—Rockport landscapes and still lifes in paint and watercolors, thru 3/3. Pearl, 38 E.57th (838-6310).

JACK CHEVALIER—Intricately painted and carved mahogany planks fitted into rectangular shapes, thru 3/3. Adler, 37 W.57th (980-9696).

GREGORIO CUARTAS—Peaceful, solemn landscapes and still life, thru 3/3. Heidenberg, 50 W.57th (586-3808).

PETER DEAN—Recent paintings, thru 3/10. Galleri Bellman, 41 E.57th (486-7944).

BURGOYNE DILLER—Constructivist drawings, 1945-1964, thru 3/3. Emmerich, 41 E. 57th (752-0124).

JIM DINE—Paintings and cast bronze sculptures, thru 3/17. Pace, 32 E. 57th (421-3292).

NANCY FRIED—New sculpture, thru 2/28. Markel, 50 W.57th (581-1909).

ALVARO GUEVARA (1894-1951)—Society situations from 1916 by this Chilean who lived and worked in London and Paris, thru 3/8. Kornblee, 20 W.57th (586-1178).

DIETER HACKER—Expressionistic paintings with immense figures, buildings, thru 3/3. Marlborough, 40 W. 57th (541-4900).

FRANCOIS HOUTIN—Imaginative renderings of trees, formal gardens in drawings and prints, thru 2/29. Fitch-Febvrel, 5 E.57th (688-8522).

JON IMBER—New paintings, thru 2/29. Munroe, 56 W.57th (246-9616).

CHRISTOPHER JONES/RICHARD CHIRIANI—New oil paintings/Views from Manhattan bridges in gouache. Thru 2/29. De Nagy, 29 W. 57th (421-3780).

DIANA KURZ—Figures in narrative settings, still life drawings/Prints by Dali, Francis, Jenkins, Rivers, Segal. Thru 2/27. Rosenberg, 20 W.57th (757-2700).

RODGER MACK—Sculpture/20th-century American painting. Thru 2/29. Deutsch, 20 W.57th (765-4722).

ETHEL MAGAFAN—Light and color in the Western mountains, thru 3/3. Midtown, 11 E.57th (758-1900).

JAMES MCGARRELL—Large multiple self-portrait, figures in Italianate landscapes, thru 3/2. Frumkin, 50 W.57th (757-6655).

RICHARD MERKIN—Jazz notables in telling situations, thru 3/1. Dintenfass, 50 W.57th (581-2268).

DENNIS NECHVATAL/DAISY CRADDOCK—Paintings by both. Thru 3/3. Siegel, 24 W. 57th (586-0605).

MARSHA PELS—Bronzes, thru 3/3. Oscarsson Hood, 41 W.57th (750-8640).

JUDY RIFKA—Large scale expressionistic paintings with architectural themes, 2/23-3/24. Alexander, 20 W. 57th (757-3721).

ROBERT RYMAN—New abstractions, thru 3/16. Maeght Lelong, 9 W.57th (371-9077).

MICHEL SAUER/KENJI FUJITA/DOUG SANDERSON—Wall constructions and drawings/Wall constructions/Oil paintings. Thru 3/3. Tilton, 24 W. 57th (247-7480).

DON SHIELDS—Personal landscapes, narratives in bold color and scrubbed oils, thru 3/3. Haber Theodore, 24 W.57th (541-9393).

JOANNE SLOKEVAGE—Social commentary on go-go dancers, the elderly, thru 2/25. Phoenix, 30 W.57th (245-5095).

LEON POLK SMITH—Constellations from 1967 to 1974, thru 2/25. Washburn, 42 E.57th (753-0546).

DONALD SULTAN—New paintings, thru 3/3. BlumHelman, 20 W.57th (245-2888).

DIANE TOWNSEND—Paintings, thru 2/29. Tatistcheff, 50 W.57th (664-0907).

JANE WILSON—Large-scale landscapes and intimate studio still lifes in oil, thru 3/7. Fischbach, 29 W. 57th (759-2345).

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Recent large paintings, thru 3/17. Lefebre, 47 E.77th (744-3384).

MAX BECKMANN—Paintings, drawings, watercolors, prints from 1911 to 1950, thru 2/29. Borgenicht, 724 Fifth (247-2111).

THOMAS HART BENTON—Paintings and brown ink wash drawings, thru 2/29. Graham, 1014 Madison (535-5767).

ROBERT BOURDON/SUSAN HAUPTMAN—Trompe l'oeil sculpture of auto parts/Realist drawings. Thru 2/29. Stone, 48 E.86th (988-6870).

HANNA BRENKEN—Landscapes, thru 2/25. Ericson, 23 E.74th (737-6155).

FEDERICO CASTELLON—Surreal rendering of dreams, 1930's, thru 3/1. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

JOHN CHAMBERLAIN—New sculpture, 2/25-3/31. Fourcade, 36 E. 75th (535-3980).

MAUREEN CONNOR—Concrete over fabric and celastic sculpture plus pastels, thru 2/25. Acquavella, 18 E. 79th (734-6300).

ROBERT COTTINGHAM—Realist urban storefronts and facades in works on paper, thru 3/23. Coe Kerr, 49 E.82nd (628-1340).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

RACKSTRAW DOWNES—Panoramic views of Manhattan and Maine, thru 3/10. Hirschl & Adler, 851 Madison (744-6700).

FRED FAUDIE—Desert scenes and figures in landscape, thru 2/29. Hamilton, 19 E.71st (744-8976).

HERBERT FERBER—"Semaphore Series"—recent sculpture, thru 3/8. Knoedler, 19 E. 70th (794-0550).

ROBERT LAHOTAN—Paintings, thru 3/3. Kraushaar, 724 Fifth (307-5730).

FERNAND LEGER—Paintings, gouaches, and watercolors, 1926-1955, thru 3/31. Perls, 1015 Madison (472-3200).

ROY LICHTENSTEIN—"Painting" Series—a suite of eight mixed-media prints, thru 3/3. Castelli Graphics, 4 E. 77th (288-3202).

VICTOR MIRA—Spanish expressionism, thru 3/3. Staempfli, 47 E.77th (535-1919).

JOAN MIRO—Selected aquatint etchings, thru 2/25. Rolly-Michaux, 943 Madison (535-1460).

ALICE NEEL—Portraits from 1930 to 1983, thru 2/25. Miller, 724 Fifth (246-1625).

GUNTER NOLTE/FRED RISKIN—Combining sculpture and drawing/Photo narrative of John F. Kennedy's assassination. Thru 2/25. Urdang, 23 E.74th (288-7004).

ERNEST SILVA—Visionary landscape paintings and constructions, thru 3/17. Tananbaum, 24 E. 81st (879-8200).

DAVID SMITH—Drawings for sculpture, thru 2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

JASON STEWART—Cast bronze sculpture, paper constructions in subtle colors, thru 3/10. Davidson, 43 E. 78th (734-6702).

SoHo

THOMAS BACHER/ROBERT ROHM/WAYNE SIDES/TED WELLER—Luminescent paintings of American cities/Sculptures of wood and rope/Ku Klux Klan photographs/Stylized landscape paintings in oil and wax. Thru 3/3. OK Harris, 383 W. Broadway (431-3600).

BRUCE BOICE—Abstractions, thru 2/25. Weber, 142 Greene (966-6115).

DAVID BOWES—Paintings of fantasies about a future culture, thru 3/7. Nosei, 100 Prince (431-9253).

ROGER BROWN—Social and political commentary plus landscapes, thru 3/10. Kind, 136 Greene (925-1200).

DAVID BUDD—Twelve "earthly abstractions," thru 2/25. Hutchinson, 138 Greene (966-3066).

TIM BURNS—A media installation tells the story of the United States' role in the overthrow of the Australian Labor government in 1975, thru 2/24. The Kitchen, 59 Wooster (925-3615).

CHING H. CHUNG—Painted wall reliefs, thru 2/25. 55 Mercer (226-8513).

JAY COOGAN—An environment of mechanical/biomorphic forms in concrete over styrofoam or bronze, thru 3/6. Knowlton, 153 Mercer (431-8808).

LYNN CURLEE—Characters from Wagner's operas, thru 2/27. Henoch, 80 Wooster (966-0303).

RAFAEL FERRER—Tropical luxurious beaches with figures, thru 3/14. Hoffman, 429 W.Broadway (966-6676).

TERRY FOX—"Catch Phrases," mixed-media drawings and constructions about commonly used news media phrases, such as "death squad", thru 3/17. Feldman, 31 Mercer (226-3232).

LEON GOLUB—"Riots" and "White Squads" in paint, thru 2/25. Caldwell, 383 W.Broadway (966-6500).

LORI GOODMAN/TOM RANKIN—Expressionist figurative paintings on plaster/Small sculptures of wood, ivory, and marble. Thru 3/17. Manhattan Art, 81 Greene (219-2007).

GORDON HART—New paintings and selected work, thru 3/14. Rosenberg, 115 Wooster (431-4838).

WILLY HEEKS/STEVE LINDSAY—Abstract paintings in subdued colors/Expressionistic paintings involved with language. Thru 3/17. Protetch McNeil, 214 Lafayette (226-8957).

JORG IMMENDORFF—Complex situations with political overtones including the series "Cafe Deutschland," thru 2/25. Boone, 417 W.Broadway (431-1818).

JASPER JOHNS—Paintings, 1978-1983, thru 2/25. Castelli, 142 Greene (431-6279).

NIKI LOGIS—Large scale steel sculpture, thru 2/28. Freidus/Ordover, 70 Greene (925-0113).

NICHOLAS MARSICANO—New paintings, thru 3/3. Ingber, 460 W.Broadway (674-0101).

JOHN MILLER—Paintings with a romantic view of American life, 2/25-3/17. Metro Pictures, 150 Greene (925-8335).

DENNIS OPPENHEIM—Recent museum projects and drawings, thru 2/25. Sander, 51 Greene (219-2200).

KINGSLEY PARKER/ELLEN WEIDER—The desert environment/Multi-layered surface with floating "ghost" images. Thru 2/25. Condeso/Lawler, 76 Greene (219-1283).

LEE QUINONES/KATHLEEN THOMAS—"Graffiti-like" narratives using spray enamel/The sexual and the technological in small sculpture. Thru 3/1. Gladstone, 152 Wooster (505-8690).

KENNY SCHARF—New paintings, 2/25-3/24. Shafrazi, 163 Mercer (925-8732).

RICHARD SERRA—Large abstract drawings, some studies for sculpture, in oil stick and charcoal, thru 3/10. Castelli, 420 W. Broadway (431-5160).

GREGG SMITH—Drawings and paintings/"Small works" by many. Thru 2/25. Semaphore, 462 W.Broadway (228-7990).

TERRY WINTERS—Organic forms in paint and drawings, thru 2/28. Sonnabend, 420 W.Broadway (966-6160).

Other

DOMENICO BIANCHI—Paintings from Rome, thru 2/27. Salvatore ala, 32 W.20th (675-3267).

PETER BROWN/GARRICK DOLBERG—Found wood constructions/Twisted plywood wall sculpture. Thru 2/25. Bouckaert, 100 Hudson (925-6239).

DAN CHRISTENSEN—Paintings on paper, thru 3/27. Lincoln Center, 140 W.65th (877-1800).

PETER DRAKE—Large ink drawings, thru 3/11. Sharpe, 328 E. 11th (777-4622).

D. ANNA GARWOOD/BRAD MELAMED—"Sewing," an installation of the underpinnings of fashion/"Jeopardy," a game board including portraits. Thru 3/10. Franklin Furnace, 112 Franklin (925-4671).

NONA HERSHEY—Prints and watercolors based on Italian windows, thru 3/1. Ryan, 452 Columbus (799-2304).

MICHAEL HURSON—"Drawings: 1969-1983," retrospective, curated by Henry Geldzahler, 2/26-3/25. Clocktower, 108 Leonard (233-1096).

STEPHEN LUDLUM/PETER YOUNG—Abstract paintings by both. Thru 3/10. Oil and Steel, 157 Chambers (964-1567).

PAUL MARCUS—Expressionistic paintings about contemporary societal conflicts, thru 3/11. P.P.O.W., 216 E. 10th (477-4084).

HOWARD NEWMAN—Sculpture and paintings, thru 3/15. Cordier & Ekstrom, 417 E.75th (988-8857).

DOMENICO PAULON—Abstract paintings from 1949 to the present, thru 3/3. Di Felice, 295 Lafayette (334-8192).

PICASSO—"The Last Decade" including over 60 paintings, 60 drawings, and 70 prints, thru 3/10. Grey, NYU, 33 Washington Place (598-7603).

NIELS REUMERT/MARIUS SZAJDERMAN—Paintings by both. Thru 3/4. Seguy, 61 W.62nd (265-3314).

MARK RUTKOSKI—"Beehives," wax and paper works, thru 3/3. Gibson, 205 E.78th (772-2332).

DAVID TOBEY—Narrative abstractions, thru 3/15. Bush, 260 W.86th (873-1397).

NOT VITAL—Plaster sculptures in a primitive style, adorned with chicken feathers, goat fur, thru 2/26. Nature Morte, 204 E. 10th (420-9544).

GROUP SHOWS

57th Street

ARMSTRONG—50 W.57th (582-8581). Fragments of memory by Jimmy Ernst, others, thru 3/3.

BASKERVILLE + WATSON—24 W.57th (582-0058) Brilliant color in abstraction by Duff, Heilmann, Marano, Ornstein, thru 3/3.

DONSON—24 W.57th (245-7007). Four centuries of prints by Goya, Matisse, Rembrandt, thru 2/29.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Prints and drawings by Bartlett, Chase, Fischl, Graves, Jaudon, Levine, Sultan, Zakanitch, thru 2/25.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Fischl, Ruscha, others, 2/21-3/31.

JANIS—110 W. 57th (586-0110). "A Celebration of American Women Artists," Part II: The Recent Generation, thru 3/3.

Madison Avenue and Vicinity

ACA—21 E.67th (628-2440). Avery, Benton, Potthast, Sloan plus American contemporaries, thru 2/27.

CARUS—872 Madison (879-4660). Lissitzky, Schwitters, Bauhaus workshop projects, thru 2/29.

CHILDS—956 Madison (772-6606). Winter in art by Barnett, Kennedy, Stevens, thru 3/24.

FORUM—1018 Madison (772-7666). Drawings by Goodman, Robb, Staempfli, thru 3/1.

HAIME—1000 Madison (772-7760). Botero, Dunoyer, Llona, Tacla, thru 3/17.

IBM GALLERY OF SCIENCE AND ART—590 Madison (407-6100). Architectural drawings of classical Greek sites from the Ecole des Beaux-Arts, thru 3/24.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

MARBELLA—28 E. 72nd (288-7809). Women artists of the 19th-and early 20th-century including Genth, Knowlton, Paddock, Woodward, thru 2/25.

PRAKAPAS—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, thru 2/25.

SCULPTURE CENTER—167 E.69th (879-0430). "Transformation of the Minimal Style," sculpture by Butter, Coogan, Westerlund, thru 2/28.

SOLOMON—959 Madison (737-8200). de Kooning, Moore, Rivers, thru 2/29.

SoHo

ESMAN—121 Spring (219-3044). Sculpture with figural references by Christian, Egan, Fischer, Metz, Spelios, thru 3/3.

HABER—133 Greene (505-7800). The frame as an integral aesthetic, thru 3/10.

MANÈS—177 Prince (505-5722). Organic abstraction by Evans, Jensen, Mueller plus still life in photos by Callis, thru 3/10.

SOHO CENTER—114 Prince (226-1995). Gestural, violent figuration by Berke, imaginary aquatic episodes by Hackett, others, thru 2/29.

STARKMAN—465 W.Broadway (228-3047). Totems by seven, thru 2/26.

THORP—103 Prince (431-6880). Altoon, DiDonna, Gornik, Kiff, True, thru 2/28.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Prints by Basinger, Law, Scott plus four young artists including Markoya and Salvatore, thru 3/11.

Other

ALTERNATIVE MUSEUM—17 White (966-4444). Wed.-Sat. 11-6. Constructed images by Bishop, Otero, Snyder, thru 3/4.

ARTISTS SPACE—105 Hudson (226-3970). "Three Artists Select Three Artists"—Johnson, Lemieux, Stahl selected by Prince, Salle, Howland, thru 3/24.

80 WASHINGTON SQUARE EAST—(598-2163). 8th Annual Small Works Competition, thru 3/2.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Eight Afro-American artists selected by Romare Bearden, thru 4/1.

JON LEON—31 Desbrosses (226-7789). Erotic images drawn on Japanese fans by some forty artists, thru 3/3.

MALL AT CUNY—33 W.42nd (790-4331). Mon.-Fri. 9-6. Large scale sculpture by DiSuvero, Haacke, Mullican, four others, thru 2/24.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings by Berthot, Buchwald, Heeks, Jensen, others, 2/24-3/28.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

STOLER—13 White (966-5090). Sculpture and the "id" by Anton, Evans, Fisher, Samaras, Scanga, Wood, thru 3/10.

Photography

TIM BARNWELL—Farm life in the South, thru 3/2. Soho Photo Gallery, 15 White (226-8571).

BASEMENT—22 Catherine (732-0770). Tues.-Fri. 1-5. China by three young Asian Americans, thru 2/24.

LARRY CLARK— "Teenage Lust," photographic essay about growing up in America during the 60s, thru 2/28. Freidus/Ordover, 70 Greene (925-0113).

LOIS CONNER—Landscapes taken with an 8 x 10 view camera and a 7 x 17 "banquet" camera. 2/20 - 3/19. Parsons, 66 Fifth (741-8923).

80 PAPERS—80 Thompson (966-1491). Early African views, thru 2/28.

JO ALISON FEILER—The intimacy of human emotions, thru 3/10. Harder, 37 W.57th (308-0043).

ROBBERT FLICK/SUSAN RANKAITIS—Layered images, sequential views/Flight in large scale altered monoprints. Thru 3/3. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues. 12-8 p.m., Wed.-Fri. 12-5, Sat., Sun. 11-6. Fashion, rock, film, portraits of the Sixties by David Bailey, thru 4/8; El Salvador by 30 photographers, thru 2/29.

MARK KLETT—Lush terrains of Colorado, Idaho, the arid Southwest, thru 3/17. Pace/MacGill, 11 E.57th (759-7999).

NEIKRUG—224 E.68th (288-7741). Wed., Sat. 1-6. 55 image bank photographers, thru 2/25.

NIC NICOSIA—Cibachrome prints of "Near Modern Disasters," thru 3/3. Delahunty, 291 Church (226-2519).

DON SICHLER—New Yorkers in public, thru 2/29. Municipal Building, 1 Centre Street (20th fl) (566-3246). Mon.-Fri. 9-6.

ART SINSABAUGH—The Southwest done just before his death, thru 3/3. Wolf, 30 W.57th (586-8432). Mon.-Sat. 10-6.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Thurs. 7-9 p.m. The rural farmer by Barnwell, Ireland by Malovany, nudes by Leff, thru 3/2.

ROBERT STEINBERG—Nudes and still life using handmade emulsion, thru 3/16. Pfeifer, 825 Madison (737-2055).

URBAN CENTER—457 Madison (822-4400). The Bronx parks, thru 2/29.

JAMES VAN DER ZEE (1886-1983)—70 vintage and recent scenes documenting Black life, thru 3/2. City, 2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30.

MERRY MOOR WINNETT—The mask and the nocturnal in hand-tinted and collaged photos, thru 3/12. Camera Club of NY, 37 E.60th (223-9751).

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ART

WITKIN—41 E.57th (355-1461). Clouds and trees from 1850 to now, thru 2/25.

IDA WYMAN—The mid-40's, thru 3/3. Photographics Unlimited, 43 W.22nd (255-9678).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan...Tibet, The Sacred Realm: Photographs 1880-1950; 3/1-5/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Brooklyn '84: Paintings and Sculpture by Brooklyn Artists; thru 3/4... Karl Gernot Kuehn Photographs; thru 4/1... Malcolm Morley Paintings, 1965-1982; thru 4/15.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8... Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Walter Stein 1924-81; 30 works on paper; thru 3/25... Michael Singer: 15 mixed-media drawings and sculptures; 2/24-5/6.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2.50; seniors & children $1.50. Israel in Antiquity... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 2/26... Soviet Jews: Photographs by Bill Aron; thru 2/26. (Closed for alterations 2/27-3/15).

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; thru 3/25... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14. Symbol and substance in American Indian Art; 2/28-5/27... Balthus: A Retrospective; 2/29-5/13.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Francisco Oller: A Realist Impressionist; thru 3/18.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New York, New York; thru 3/4... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; thru 4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Art & Ideology; thru 3/18... "The Window" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... Firefighting on Parade 1700-1865; thru 3/15... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1... New York and The China Trade; 2/24-8/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Jewish Life in America: Fulfilling the American Dream; thru 3/9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, *1856-1860; thru 4/20.* ***Lincoln Center,*** 111 Amsterdam Ave. The Young Martha Graham: A Birthday Celebration; thru 4/9.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. F.L. Schroder: Wall Sculptures; thru 3/11... Streamline Design: How the Future Was; thru 5/6... Images in Wood; 2/25-4/1... Annual Juried Exhibition, thru 4/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

NICHOLAS ROERICH MUSEUM—319 W. 107th St. (864-7752). Tues.-Sun. 2-5. Paul Wingarten: Paintings; thru 2/26.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... Ukrainian Kilims; thru Feb.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Willem de Kooning: Painting and Sculpture; thru 2/26... The Theodore Roszak Bequest; thru 3/18... Reflections of Nature: Flowers in American Art; 3/1-5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. **Downtown Branch,** Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: Urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/22 at 10 & 2: Worldwide Stamps and Covers. On view from 2/20. 2/23 at 10: Fine China Trade Porcelain and Pictures. On view from 2/18. **East,** 219 E. 67th St. (570-4141). 2/22 at 10: Furniture, Photographs, Decorative Objects and Oriental Works of Art. On view from 2/17. 2/22 at 2: Continental, English, and American Silver. On view from 2/17.

DOYLE—175 E. 87th St. (427-2730). 2/22 at 10: American and Continental Furniture, Decorations and Paintings. On view from 2/18.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 2/29.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 2/23 at 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 2/18. 2/24 at 2, 2/25 at 10:15 & 2: Victorian International. On view from 2/18.

MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, February 20

PHILHARMONIA ORCHESTRA OF LONDON, Vladimir Ashkenazy conductor and pianist. Beethoven's Leonore Overture No. 3 and Piano Concerto No. 2; Sibelius's Symphony No. 2 in D, Op. 43. Carnegie Hall at 8. $12, $15.

LAURA HUNTER, saxophonist, with pianist Brian Connelly. Works by Maurice, Finney, Lennon, Ibert, Bolcom, Laura Clayton (N.Y. premiere), others. Merkin Concert Hall at 8. $7.50.

MENUDO—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $18, if available.

NEW YORK CITY BRASS ENSEMBLE, Eric Culver conductor. American fanfares by Copland, Piston, Taylor, Hanson. Good Shepherd-Faith Church, 152 W. 66th St., at 8. $5.

MUSIC FOR TWO PIANOS AND PERCUSSION—Pianists Jeananne Albee, Cheryl Hardwick; percussionists Tom Goldstein, Thad Wheeler; flutist Tamsin Fitzgerald. Stravinsky, Macbride, Harrison, Milhaud, Bartók. CUNY Graduate Center, 33 W. 42nd St., at 8. $5.

PERCUSSION MUSIC BY LARRY LOCKWOOD, with many performers. Manhattan School of Music, 122nd St. and Broadway (749-2802), at 8. Free.

FREDERICK SWANN, organist. Vierne, Honegger, Bach, Dillon, Preston, Franck, Widor. First Presbyterian Church, Fifth Ave. at 12th St., at 8. Free.

JAMES R. LAWSON, carillonneur. In celebration of Washington's Birthday; anonymous marches, works of Billings, Hopkinson, Leen 't Hart, Franco. Riverside Church, the Drive at 122nd St., at noon. Free.

Tuesday, February 21

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Radu Lupu, New York Choral Artists. Webern's *Das Augenlicht,* Op. 26; Mozart's Piano Concerto in A, K. 488; Holst's *The Planets.* Avery Fisher Hall at 7:30. $6-$25.

MUSIC FROM MARLBORO—With violinists Pina Carmirelli, Elena Barere, Margaret Batjer, Sarah Kwak; violists Philipp Naegele, Toby Hoffman; cellists Jonathan Spitz, Sara Sant'Ambrogio. Telemann's Concerto in G for Four Violins; Boccherini's Sextet in f, Op. 23, No. 4; Beethoven's String Quintet in E-Flat, Op. 4; Mendelssohn's Octet in E-Flat, Op. 20. Alice Tully Hall at 8. $5.50-$7.50.

JAN OPALACH, bass-baritone, with pianist Geoffrey Goldberg. Music of Griffes, Brahms, Gounod, Debussy, Ravel. Merkin Concert Hall at 2. $4.50.

MENUDO—See 2/20.

BENEFIT CONCERT, "A Special Evening for Special Children," by One-to-One (460-5133). Renata Scotto, Anna Moffo, Richard Cassilly, Eugenia Zukerman, Ani Kavafian, Ida Kavafian, Heather Watts, Alvin Ailey Repertory Ensemble, Alexander Smalls, others. Carnegie Hall at 8. $7.50-$125.

DA CAPO CHAMBER PLAYERS—"Da Capo Salutes Britain." Guest artists Christopher Oldfather, piano, and Myron Romanul, cimbalom. Music by Davies, Bennett, McCabe, Rands, Ockeghem-Birtwistle. Carnegie Recital Hall at 8. $8.50.

FRED SHERRY, violoncellist, with the Group for Contemporary Music. Carter's Sonata for Cello and Piano; Karchin's Duo for Violin and Cello; Mumford's Duo Concerto; Stravinsky's *Suite Italienne.* 92nd Street Y at 8. $4-$7.

JOSEPH RIES, pianist. Mozart, Liszt, Ravel, Albeniz. Third St. Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

GLENN RASMUSSEN, pianist. Chopin, Beethoven, Schumann, Debussy. Symphony Space at 8. $3.

EARL GRANDISON, bass-baritone/**BRUCE ANDERSON,** pianist. Music of Wolf, Poulenc, Bonds, Price, Gomez, Saint-Saëns. Trinity Church, Broadway at Wall St., at 12:45. Free.

DAVID ABBOTT, pianist. Lincoln Center Library at 4. Free.

HELEN CAMPO, flutist/**DEAN FRANKE,** violinist. Bizet, Kuhlau, others. Galleria, 115 E. 57th St., at 12:30. Free.

MUSIC LIVE!—Political rock, and jamming with audience members. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 22

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Isaac Stern. Beethoven's Violin Concerto; Scriabin's Symphony No. 3. Avery Fisher Hall at 8. $10-$20.

MUSIC FROM JAPAN—American Symphony Orchestra, Hiroyuki Iwaki conductor; violinist Hamao Fujiwara, tympanist-percussionist Morris Lang, Eitetsu Hayashi on odaiko (large Japanese drum). Premieres of works by Michio Kitazume, Toshi Ichiyanagi, Kimi Sato, Shuko Mizuno. Carnegie Hall at 8. $5-$25.

RAPHAEL TRIO, with violist Scott Nickrenz. Haydn's Trio in D, Hob. XV:28; Dvorak's Piano Quartet in D, Op. 23; Schubert's Trio in E-flat, Op. 100. Carnegie Recital Hall at 8. Sold out.

MENUDO—See 2/20.

SUE ANN KAHN, flutist, with pianist Andrew Willis. Works by American composers Copland, Shapey, Riegger, and premieres by Rochberg, Wright, Schickele. Merkin Concert Hall at 8. $7.

JOY IN SINGING, Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

KAREN FULLER, flutist/**LAWRENCE ZOERNIG,** cellist/**AKI ANDO,** pianist. Works by Debussy, Saint-Saëns, Roussel. Harkness Atrium, 61 W. 62nd St., at 6. Free.

CHRISTOPHER O'RILEY, pianist. Schumann program. Bloomingdale House of Music, 323 W. 108th St (663-6021), at 8. $6.

RACHEL STEUERMANN, cellist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DARYL SHERMAN, pianist-vocalist, with guitarist Howard Alden. Midtown Jazz at St. Peter's, Lexington Ave. and 54th St., at 12:30. $2.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JAMILLAH—Port Authority Terminal, George Washington Bridge, at 4:30. Free.

Thursday, February 23

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Patricia Wise, tenor Thomas Moser, bass-baritone Simon Estes, New York Choral Artists. Haydn's *The Creation* (in German). Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. only, at 9:45 a.m. $3.

HENRYK SZERYNG, violinist, with pianist Charles Reiner. Brahms, Bach, Bartók, Paderewski, Sarasate, Halffter. Carnegie Hall at 8. $12-$20.

MUSIC FROM MARLBORO—See 2/21. Tonight, at the Metropolitan Museum at 8. $8.

THE BIG BRASS—"Concerts Plus," Robert Sherman host. Eastman Brass, pianist Robert Freeman. Music of Vierdanck, Sweelinck, Clarke, Rossini-Reynolds, Mendelssohn-Reynolds, Gershwin-Wright (New York premiere). Merkin Concert Hall at 8. $10.

MENUDO—See 2/20. Final performance.

NEW YORK RENAISSANCE BAND, featuring Pomerium Musices. Vocal and instrumental music published by Petrucci, by Josquin, Cara, Tromboncino, Dalza, others. St. Michael's Church, Amsterdam Ave. north of 99th St. (222-2700), at 8. $7.

GERALD HAMILTON, bass. Carnegie Recital Hall at 8.

PEPE ROMERO, classical guitarist. Works by Sor, Giuliani, Bach, Rodrigo, Malats, Tarrega, C. Romero. Alice Tully Hall at 8. $8.50.

MICHAEL KAMINSKI, organist. Music of Buxtehude, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROBERTA BAUM QUARTET—Jazz. Citicorp Market at 6. Free.

SPECULUM MUSICAE, Jacques-Louis Monod and other conductors. With bass-baritone Jan Opalach. Premieres by John Melby, Donald Sur, Pril Smiley, William Kraft. McMillin Theater, Columbia University, Broadway at 116th St. (280-3050), at 8. $5.

MANNES ORCHESTRA, Sidney Harth conductor. Works by Mozart, Mendelssohn, Charles Jones, Kodaly. Hunter College Assembly Hall, Park Ave. at 68th St., at 8. Free.

SCOTT A. YOUNGS, organist. Works of Guillou, Langlais, Messiaen. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

DWIGHT GASSAWAY & FUMA PESADA—Port Authority Bus Terminal, Eighth Ave. and 42nd St., new wing mezzanine level, at 4:30. Free.

FOSTINA DIXON & THE WINDS OF CHANGE—Also break dancing. George Washington Bridge, Port Authority Bus Terminal, at 4:30. Free.

Friday, February 24

GUARNERI QUARTET—Beethoven Quartets, in E-flat, Op. 74; in A, Op. 18, No. 5; in e, Op. 59, No. 2. Metropolitan Museum at 8. Stage seats, $14.

SHERRILL MILNES, baritone, with pianist Jon Spong. Songs and arias by De Mondonville, Lully, Gretry, Wagner, Strauss, Copland, Loehr, Duke, Saint-Saëns Santoliquido. Carnegie Hall at 8. $8-$15.

NEW YORK PHILHARMONIC—See 2/23. At 2.

RUSSEL BRAZZEL, classical guitarist. Works by Sanz, Sor, Torroba, Falla, Tarrega, Turina, Rodrigo. Arcana Studio, 40 E. 19th St. (475-1044), at 8. $5.

VOCAL ARTS ENSEMBLE, from U. of Hartford's Hartt School of Music, Alexander Dashnaw conductor. Works of Monteverdi, Haydn, Brahms, Debussy, Britten, and American songs. Carnegie Recital Hall at 8. $6.

DOMENICO MODUGNO, in concert, thru 3/4. Nederlander Theater, 208 W. 41st St. (921-8000), at 8. $25-$35.

CHAMBER MUSIC, by faculty and students of Mannes College. Bassoonist Judith Le Clair, French hornist Philip Myers, oboist Elaine Douvas, clarinetist Gervase De Peyer, harpsichordist Theodore Ganger. Beethoven, Zelenka, Schuller, Mozart. CAMI Hall, 165 W. 57th St., at 8. Free.

IN MEMORY OF PAUL JACOBS—James Levine, Gilbert Kalish, Ned Rorem, William Parker, Ursula Oppens, William Bolcom and Joan Morris, and many more friends and colleagues. Works of Josquin, Schiff, Brahms, Berg, Frescobaldi, Mozart, Bolcom, others. Symphony Space at 8. Free.

TONINHO HORTA, jazz guitarist. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

PETER COREY, classical guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $3.

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MUSIC & DANCE

MRA OMA AND BROTHERHOOD—"Tribute to Lee Morgan." Jazz Center of New York, 380 Lafayette St., third floor (924-5026), at 8:30 and 10. $5.

KURT WILLETT, baritone/**KENT TRITLE,** pianist. Songs of Schubert. Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:10. Free.

RHEVA KAPLAN, flutist/**JONATHAN IRVING,** pianist. Bach, Martinu, Fukushima, Fauré, Debussy. Broadway Presbyterian Church, Broadway and 114th St., at 8. $3.

QUINTETTE DES SAISONS—Works by Mozart, Schumann, Loeffler, Chopin, Brahms. Church of the Ascension Parish Hall, 12 W. 11th St., at 8. $5 contr.

DEBORAH THOMAS, vocalist. Lincoln Center Library at 4. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free

JUNIOR DAUGHERTY, in a Fiddle Festival. Cowboy songs and western swing. Alternative Museum, 17 White St. (966-4444), at 8. $7.

WILLIAM DRAKE, baritone, with pianist Wayne Sanders. Brick Presbyterian Church, Park Ave. at 91st St. (289-4400), at 8. Donation.

VERNON SMITH/MARAGRET SWINCHOSKI, flutists. Duets by Telemann, others. The Galleria, 115 E. 57th St., at 12:30. Free.

PONTIC GREEK MUSIC, with lyra player Ilias Kementzides, singer Panayiotis Vassiliades, others. Also a folk-dance party. Ethnic Folk Arts Center, 179 Varick St. (675-3741), at 8. $6.

WARREN CHIASSON, vibraphonist. Jazz at Noon, a lunch jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; pianist Andre-Michel Schub. Saint-Saëns's *Spartacus* Overture (U.S. premiere); Grieg's Piano Concerto in a; Gerald Plain's *and left ol Joe a bone, AMAZING!* (N.Y. premiere); Stravinsky's *Firebird* Suite. BAM at 8. $6-$12.50.

BOB MALENKY, blues singer-guitarist. Good Coffee House, 53 Prospect Park West (768-2972), at 9. $3.

Saturday, February 25

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; baritone Hakan Hagegard. Rorem's *Pilgrims for Strings;* Schreker's *Chamber Symphony;* four *Rückertlieder* by Mahler; Haydn's Symphony No. 99. 92nd Street Y at 8. $11-$15.

ISRAEL CHAMBER ORCHESTRA, David Shallon conductor; cellist Leonard Rose. Prokofiev's Symphony in d, "Classical"; Schumann's Cello Concerto in a; Sheriff's *T'Filot* (*Prayers*); Mozart's Symphony No. 41, "Jupiter." Carnegie Hall at 8. $10-$17.50.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Ursula Oppens. Mozart's Symphony in A, K. 201; Piano Concerto in E-flat, K. 449; Piano Concerto in D, K. 537. Metropolitan Museum at 8. $10.

ADAM ANT/THE ROMANTICS—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. Sold out.

NEW YORK PHILHARMONIC—See 2/23.

NEW YORK RENAISSANCE BAND—Sally Logemann, conductor. With Pomerium Musices. "Music in the Age of Discovery—Italy." Works by Isaac, Josquin, Japart, Caroso, Tromboncino, Cara, Vecchi. Alice Tully Hall at 8. $9, $11.

ANTON KUERTI, pianist. Beethoven's Sonata in E-Flat, Op. 81 A; Sonata in E, Op. 111; Sonata in E, Op. 109; Sonata in A-Flat, Op. 110. Alice Tully Hall at 3. $8-$12.

TAKACS STRING QUARTET—Haydn Quartet in F, Op. 77, No. 2; Bartók's Quartet No. 4; Dvorak's Quartet in F, Op. 96, "American." Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

GREENWICH HOUSE ORCHESTRA, Leon Kirchner conductor; pianist Peter Serkin. Mozart's Piano Concerto in F, Haydn's Symphony No. 92, Schoenberg's Chamber Symphony. St. George's Church, 209 E. 16th St. (242-4770), at 8. $7.

DOMENICO MODUGNO—See 2/24.

TRIAD CHORALE, Noel Da Costa conductor; soprano Merina Perry, baritone T. Ray Lawrence. Music of the Americas, from Indian chants, to folk songs of North, South, and Central America. Symphony Space at 8. $8, $10.

YALE CONTEMPORARY MUSIC ENSEMBLE, Arthur Weisberg director. Soprano Doris Yarick-Cross, and many instrumentalists. Music of Handel, Debussy, Griffes, MacCombie, Druckman. Merkin Concert Hall at 8. $7.

JAMES JABBO WARE AND THE ME, WE, AND THEM ORCHESTRA—Jazz. Jazz Center of New York, 380 Lafayette St., third floor (924-5026), at 9. $5.

GEORGE LEWIS, composer. Work for trombone and live electronics. Carnegie Recital Hall at 8:30. $8.50.

EXPOSURE—Jazz. Citicorp Market at 6. Free.

MOZARTEUM STRING QUARTET—Carnegie Recital Hall at 2.

BACH WINTERFEST—Organist Robert L. Barrows, harpsichordist Elaine Comparone. Soler, Baska, Bach, Frescobaldi, Rameau. St. Michael's Hall, 225 W. 99th St. (666-9427), at 8:30. $8.

RACHEL STEUERMANN, cellist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

HIGHLIGHTS IN JAZZ 11TH-ANNIVERSARY GALA—Percussionist Ray Barretto, drummer Alan Dawson, tenor-saxophonist Big Nick Nicholas, trombonist Benny Powell, pianist Derek Smith, trumpeter Lew Soloff, reed player Frank Wess, trombonist Britt Woodman, guitarist Joe Beck, and a "surprise" guest. N.Y.U. Loeb Student Center, 566 La Guardia Place, at Washington Square South (598-3757), at 8. $7.

JOHN CUNNINGHAM, fiddler. Fiddle music of Ireland and Scotland. Alternative Museum, 17 White St. (966-4444), at 8. $7.

ERNESTO CRAAN, guitarist. Original compositions and works by Jobim, Gilberto, Prado, Ben, Francis LeGrand, Craan, others. Manhattan Institute for the Guitar, 155 Sixth Ave. (691-9620), at 4. $3.

AEOLIAN CHAMBER PLAYERS—Beethoven's Trio in B-flat, Op. 11, for Clarinet, Cello, and Piano; Bartók *Contrasts;* Brahms's Trio in B, Op. 8, for Violin, Cello, and Piano. Queens College, Colden Center, Kissena Blvd. and LIE, Flushing (793-8080), at 8:30. $6-$8.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; soloist to be announced. Overture to Verdi's *Luisa Miller;* Bartók's Concerto for Orchestra; woodwind or brass concerto to be announced. Forest Hills High School, 110th St. and 67th Ave., Queens (229-0863), at 8. $4.

BROOKLYN PHILHARMONIC—See 2/24.

Sunday, February 26

JEAN-PIERRE RAMPAL, flutist/**ROBERT STALLMAN,** flutist/**JOHN STEELE RITTER,** keyboards artist. Bach, C.P.E. Bach, Mendelssohn, Leclair, Kuhlau, F. and K. Doppler. Carnegie Hall at 8. $10-$17.50.

RICHARD STOLTZMAN, clarinetist, with pianist Irma Vallecillo, double-bassist Eddie Gomez. Reger, Poulenc, Bach, McKinley, Lutoslawski, Monk. Carnegie Hall at 3. $6-$12.50.

KATHLEEN BATTLE, soprano, with guitarist Christopher Parkening, pianist Lawrence Skrobacs. Music of Purcell, Schubert, Debussy, Dowland, Falla, Villa-Lobos. Alice Tully Hall at 3. $12.

Y CHAMBER SYMPHONY—See 2/25. Today at 3.

ISRAELA MARGALIT, pianist. Works by Schubert, Brahms, Chopin, Rachmaninoff, Kabalevsky. Alice Tully Hall at 7:30. $8.50.

ALEX OGLE, flutist, with pianist Jeanette Resnick, violist Peggy James, oboist Randall Wolfgang, clarinetist Larry Guy. Music of Bach, Martinu, Godard, Wilson, Saint-Saëns, Duruflé. Merkin Concert Hall at 3. $6.

BOSTON CONSERVATORY CHAMBER PLAYERS, with violist Sarah Clarke. Music of Mozart, Schumann, Dvorak. Merkin Concert Hall at 8. $7.

MUSIC OF LEE HOIBY, including a world premiere, with the composer-pianist, soprano Kristine Ciesinski, mezzo-soprano Katherine Ciesinski. Songs and other works. 92nd Street Y at 8. $8, $10.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. Cimarosa, Handel, Vivaldi, Bach. Carnegie Recital Hall at 3. $9.50.

SONGS OF CHARLES T. GRIFFES—Carnegie Recital Hall at 5:30 and 8:30. Two programs of early and late songs: Sopranos Catherine Aks, Nan Mall; mezzo sopranos Joan Fuerstman, Kimball Wheeler; tenors Constantine Cassolas, George Gray; baritone Robert Kuehn; pianists Eliza Garth, Walter Hilse, Glenn Jacobson, Glenn Parker appear on each. $5 each.

DOMENICO MODUGNO—See 2/24. Today also at 3.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; cellist Ruth Glasser. Britten's Suite on English Folk Songs; Haydn's Cello Concerto in C; Garofalo's *Notturnino* (N.Y. premiere); Mozart's Symphony No. 36. Trinity School, 101 W. 91st St. (663-6021), at 3. $4.

DENNIS KOSTER—Classical recital. Citicorp Market at noon. Free.

GALINA HEIFETZ, violinist; pianist Mimi Stern-Wolfe. Rimsky-Korsakov, Rachmaninoff, Prokofiev, Taneyev (N.Y. premiere), works by Baroque and classical masters. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

HAVANA SINGS—Musical anthology of Cuban music from 18th century to now. Repertorio Espanol, 138 W. 27th St. (889-2850), at 7. $12.

DUO GRANCINO, N.Y. debut of the violin-piano team, Elisabeth Zeuthen Schneider and Mark Schneider. Bach, Mozart, Debussy, Nielsen. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

AT THE CLUB, with Charyl Bach and her band, Modern Love. Revue with '30s and '40s songs, and dance tunes. 14 East at the Emanu-el Midtown Y, 344 E. 14th St. (674-7200), at 4. $4.50.

ROGER HESS, pianist. Brooklyn Musuem, Eastern Pkwy., at 2. Free with museum admission.

STATEN ISLAND SYMPHONY—Robert Kogan conductor; saxophonist Caesar Di Mauro. Music of Barber, Debussy, Tchaikovsky. College of Staten Island, Sunnyside Campus, Williamson Theatre, 715 Ocean Terrace (390-3426), at 2. $7.

BROOKLYN PHILHARMONIC—See 2/24. Today at 2.

CANDLELIGHT TRIO—17th- and 18th-century music. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (468-4355), at 2. $3 donation.

CONCERTS IN CHURCHES AND SYNAGOGUES—North/South Consonance, with Hampshire String Quartet, soprano Jenny Hayden Brown. Greenberg, Schubel (N.Y. premieres); Mamlok, others. Christ and St. Stephen's, 120 W. 69th St., at 3. $6... Bronx Arts Ensemble Chamber Orchestra, John DeMain conductor; tenor Grayson Hirst, flutist John Wion, hornist Sharon Moe. Haydn, Britten, Saylor (N.Y. premiere), Respighi. Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd., at 3. $6... Grace Church Choral Society, Broadway at E. 10th St., at 4. Brahms's *Requiem.* $5... Chamber music. Madison Avenue Presbyterian, 73rd St., at 4. $4... Sylvan Wind Quintet. Cowell, Fine, Liadov, Rameau, Damase. Metropolitan-Duane, 201 E. 13th St., at 3. $5... Thomas Murray, organist. Leighton, Mozart, Reubke, Saint-Saëns, Vierne. Riverside, the Drive at 122nd St., at 2:30; offering. At 2, a carillon recital by James R. Lawson... Cantor Steve Sher with stories and song. English and Hebrew folk music and show tunes. Stephen Wise Free Synagogue, 30 W. 68th St., at 4. $5... Brooklyn Philharmonia Chorus, Walter Klauss conductor. Music from Venice, by Gabrieli and Monteverdi for chorus, bass, and organ. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 7. $6... Westminster Choir College Chapel Choir, Donna Gable conductor. Choral festival of psalms. St. Bartholomew's, Park Ave. at 51st St., at 4. Offering... Elizabeth Hodes's Vocal Theater; "Opera for One"; works by Poulenc, Cerbetti, Weill. St. Michael's Hall, 225 W. 99th St., at 3. $5... St. Peter's, Lexington Ave. and 54th St. At 5: Vera Auer Quintet, Jazz Vespers; offering. At 7: David Washington—Light Touch; $3.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 12—$12-$75. Mon., 2/20, at 8: Strauss's *Arabella,* Marek Janowski conducting (debut); with Te Kanawa, Battle, Dunn, Rendall, Nentwig, Mazura. 2/21 at 8: *Stravinsky,* Levine conducting; *Le Sacre du Printemps,* with Graves, Stocker, Metropolitan Opera Ballet; *Le Rossignol,* with Rolandi, Catania, Creech, Meredith, Cheek, Chookasian, Berberian, Makarova, Dowell; *Oedipus Rex,* with Quivar, Lewis, Mazura, Berberian, Anthony, Dowell. 2/22 at 8: Handel's *Rinaldo,* Bernardi conducting; with Horne, Moser. Valente, Raffanti, Cook. 2/23 at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Savova, Cassilly, Hagegard, Macurdy, 2/24 at 8: *Arabella;* same as 2/20. 2/25 at 2: *Stravinsky;* same as 2/21 (broadcast, WQXR). 2/25 at 8: *Rinaldo,* same as 2/22, except Ramey for Cook, Alexander for Raffanti.

Other

LEONIE RYSANEK ANNIVERSARY CONCERT—Metropolitan Opera Orchestra, James Levine conducting; with Mme. Rysanek, Peter Hofmann, Franz Mazura, John Macurdy. Act II of Wagner's *Parsifal* and Act I of *Die Walküre.* Metropolitan Opera House, 2/26 at 8. $15-$50.

AN EVENING OF GILBERT AND SULLIVAN, performed by D'Oyly Carte singers, from the London company: Kenneth Sandford, Geoffrey Shovelton, Vivian Tierney, others. 2/26 at 8, Hunter College Playhouse, Lexington Ave. at 68th St., $15-$50. Benefit, the British American Educational Foundation (772-3890).

IPHIGENIA, by Jared Beynon. World premiere, New Opera New York, in concert performance. Merkin Concert Hall, 2/21 at 8. $5.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200), 2/24, 25, 3/3, 10, 17 at 7:30; 3/4, 11, 18 at 2:30. $8.

BANK BAN, by Ferenc Erkel, a Hungarian work performed in English, by Bel Canto Opera. Robert Wagner Jr. H.S., 220 E. 76th St. (752-4210). 2/25 at 8; 2/26 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 2/26: Gilbert and Sullivan's *Iolanthe.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

THE PRETTY DRUIDESS, a parody by W.S. Gilbert of *Norma.* Chamber Opera Theatre of New York. Marymount Manhattan, 221 E. 71st St. (570-1888), 2/26 at 1. $7.50.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/25 at 8. $12.

Dance

NANCY ALFARO AND DANCERS—*Hype, The Beast,* and *Modern Waltzes.* Merce Cunningham Studio, 463 West St. (349-6619). 2/24, 25 at 9. $5.

BUGAKU FROM JAPAN—Ancient dance and music from the Japanese Imperial Court. The Asia Society, 725 Park Ave. at 70th St. (288-6400). 2/24, 25 at 8 (pre-performance activities at 7:30). $20.

COWBOYS, DREAMS, AND LADDERS—The latest collaborative work of Ishmael Houston-Jones and Fred Holland. The Kitchen, 59 Wooster St. (925-3615). 2/23-26 at 8:30. $6.

DANCE THEATRE OF HARLEM—*Concerto Barocco, Sylvia* pas de deux, *Streetcar Named Desire, Troy Game,* 2/24 at 8, 2/25 at 2 ... *Pas de dix, Wingborne, Songs of Mahler, Banda,* 2/25 at 8, 2/26 at 2. Brooklyn College $10-$25.

NIKOLAIS DANCE THEATRE—Program I: *Varèse Tribute, Liturgies, The Mechanical Organ;* 2/21, 24 at 8; 2/25, 26 at 3. Program II: *Pond, Kaleidoscope, Gallery;* 2/22, 23, 25 at 8. City Center. $6-$24.

MARTHA BOWERS DANCE/THEATRE/ETCETERA—*Frames of Reference* and other works to music by Frank Ferrucci. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/23-25 at 8; 2/26 at 3. $7.

LEON FELDER DANCE COMPANY—Program of sports-influenced movement style. Manhattan Marymount Theater, 221 E. 71st (475-8485). 2/23-25 at 8. $8.

KENNETH KING & DANCERS/CO.—Three premieres and repertory program. St. Mark's Church, 10th St. and Second Ave. (924-0077). 2/23-26 at 8. $6.

JUDITH MOSS AND DANCERS—Performers are Miriam Hertzson, David Kulick, Beth Leonard, Heidi Michel; music is by Mikko Mikkola. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 2/25 at 8, 2/26 at 3 & 8. $6.

RIVERSIDE DANCE FESTIVAL—2/22, 24 at 8, 2/26 at 2: Courante, with Janis Pforsich's *Flirtatious Journeys...* 2/23, 25, 26 at 8: Choreo Showcase II, performances by Darrell Barnett, William Mead, Carol Fonda, and Danceteller. Riverside Church, 120th St. and the Drive (864-2929). $6.

ROBERT SMALL—*Anything With a Heartbeat,* an evening-length solo work, to music by Ron Anderson. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/21 at 8. $7.

BLACK HISTORY MONTH FESTIVAL—Lehman College Theater, Bedford Park Blvd. West, Bronx. 2/24, noon. Free.

TOUCHSTONE THEATER—Premiere of *Tree of Anisa,* a modern myth told in movement and sound. Lincoln Center Library (870-1630), 2/25 at 2:30. Free.

TSAI FUNG AND GUAJANA—A concert of Chinese and Hispanic dance: Schimmel Center, Pace University downtown (962-8231). 2/25 at 7, 2/26 at 4. $4.

ALVIN AILEY REPERTORY COMPANY—Port Authority Bus Terminal, Eighth Ave. and 42nd St., new wing mezzanine level, 2/22 at noon. Free.

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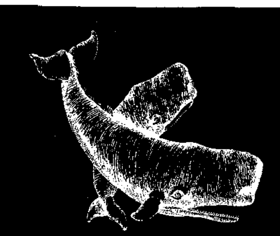

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OTHER EVENTS

Happenings

SPECIAL-INTEREST GROUPS, with special dates: Cat-lovers have *their* days, when the Empire Cat Show takes over Berths 3-4 of the Passenger Terminal, Twelfth Ave. and 50th St., 2/25-26. More than 800 of the feline stars, representing all 32 certified breeds, including the newest, the Devon Rex. Some kittens will be for sale as well as on show—and who could say no? 10-7 Sat., 10-6 Sun., with Best of the Best judging winding up after 4 the last day. $5. . .The Greenwich Village Antiquarian Book Fair welcomes browsers, collectors, and bargain hunters (whom does that leave out?) to its fifth annual, 2/24-26 at P.S. 3, 490 Hudson St. Miniatures, prints, ephemera, too, among the rare first editions and other golden oldies. All subjects are represented, and prices can be 25 cents or $5,000, and maybe up. Bookmaking demonstrations, oral appraisals, and an auction (11-1 Sun.). Fri., 6-9, $10 (three-day ticket); Sat. 11-7, Sun. 11-5; Sat. and Sun. $6, $4 each day. It's all to raise funds for public education. . .The Wagner Society meets (and welcomes everybody) 2/24 at 7:30, to talk about *Tannhäuser*, the Dresden and Paris versions in comparison (talk about specialist!). Speaker Gunter Kossodo will use recorded examples. At the New School's Wollman Hall, 66 W. 12th St. $5. . .A photography buff's dream in workshops and presentations. is the February Foto Fest of the Cosmopolitan Chapter, Photographic Society of America. The all-day event is 2/26, at the Norman Thomas High School, 111 E. 33rd St. Experts will talk about slide-show composition, nature films, and more, and you'll need your own camera for the workshops. Admission (go early to peruse the program), $7 each session.

THE CHINA TRADE, in porcelains and textiles, between China and Europe, and/or the Orient and New York, happens to be the subject of two current museum shows: "Silk Roads/China Ships" at the American Museum of Natural History, thru 5/12, and "New York and the China Trade," at the New-York Historical Society, opening 2/25. On that day, at the Society, C.P.W. and 77th St., at 3, there'll be a program called "Gotham to Cathay: Songs and Yarns of the New York China Trade," with Stuart Frank and Mary Malloy in chanteys, tales, and songs of the sea. 2/26 at 3, the show's curator, David Howard talks about the exhibition and its subject. Other lectures follow on Sundays (873-1300). . . Lord & Taylor, Fifth Ave. and 39th St., is holding its own show of rare export china, from the Mottahedeh Collection, beginning 2/20, and also daily (2/20-23, at noon) luncheon seminars with experts on the subject. These are $5 (391-3632 to reserve).

ENTERTAINMENT IN MANY MOODS AND MODES—Begin with the fantasy world of Czechoslovakia's unique troupe, the Black Light Theatre of Prague, which hasn't been in New York since 1964 and the World's Fair. It returns to Flushing for one performance at Queens College's Colden Center (793-8080), 2/26 at 3. This mix of mime and color, music and poetry and movement, can be grotesque and delicate from one second to the next, in an art form taken from the ancient Chinese. The show is called "A Week of Dreams," and admission is $8-$10. . . A Leap Year-Sadie Hawkins mood will prevail, they say, at the annual Village Barn Dance, 2/25 at 8:30, at Our Lady of Pompeii Church Hall, Bleecker and Carmine Sts., at Sixth Ave. Tony Trischka & Skyline will provide the dance and listening music, and there'll be instruction for those who can't recollect just how the do-si-do goes. $10 at the door, or $8 in advance (includes a free drink); Village Visiting Neighbors benefits (929-5869). . . Avant-Garde-Arama is a good way to sample "the downtowntown performance scene," at Performance Space 122, 150 First Ave. and 9th St. Dates are 2/24-25, with an eight-act show each night at 9; $5 each. Dance, music, film, and performance art fill up each of the bills. . . Two dates with good causes in mind: The Leap for Lungs aerobic dance-a-thon 2/26, Wollman Auditorium at Columbia, from 10 a.m. to 2 p.m. It costs $10 to enter, and it's free to go and watch. New York Lung Association benefits (889-3370). Prizes for sponsor-dollar winners, too. . . Watch the *One Life To Live* stars and disc jockeys from WPLJ-FM battle it out on the basketball court, to benefit World Hunger Year. Tom Chapin will join the deejays' team, and Bill Ayres emcees. Game time is 2/26 at 2:30, at Xavier High School, 30 W. 16th St. $5, $4 in advance (226-2714). . . John Ashbery and Douglas Crase read their poetry 2/21 at 7, at the Guggenheim Museum, Fifth Ave. at 89th St. Limited seating is free.

INTERNATIONAL ANTIQUES SHOW—Madison Square Garden Rotunda (564-4400). As usual, a vast range of memorabilia, collectibles, and genuine antiques of most of the popular periods, from tiny jewelry to palace-sized furniture. 2/20, noon to 7; 2/21, noon-6. $5.

URBAN GARDENING—The Brooklyn Botanic Garden is naturally interested in "Making Brooklyn Bloom," and is holding an all-day "intensive course" in container gardening for anyone who wants to brighten a corner. It's a free event, from 10 to 4 on 2/26, and you'll learn how to use containers, how to create magic with window boxes, selection of plants, and much more. At 1000 Washington Ave. (622-4433). . . 2/25-26, learn how to create an herb garden, as Stephanie Herron makes use of milk containers and plantings from High Rock Park, S.I. At the Park Conservation Center, New Dorp (987-6233); free, with advance registration.

Tours

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—Daily tours of ships and the area's streets; 50 minutes; $5. Call for schedule (669-9400). More tours scheduled for spring.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 2/26 at 1, meet at Environmental Center, across from section 1 of Orchard Beach (548-7880), for a session on coastal ecology. 2/26 at 10 a.m., meet at Crotona Boathouse, Crotona Park East between Charlotte St. and Suburban Pl., for a winter photography workshop and walk. . . Brooklyn (856-4210): 2/25 at 1, meet at Prospect Park Zoo seal pool for a tour that focuses on the Zoo's past, present, and future. 2/26 at 9 a.m., meet at Ave. U and Burnett St., for a Marine Park salt-marsh birdwatch. 2/26 at 1, horseback tour of Prospect Park; phone to pre-register; fee is $15 for this one. . . Manhattan (397-3091): 2/24 at noon, meet at Castle Clinton, Battery Park, for a tour of the harbor's edges. 2/25 at 6:30 a.m., meet by M8 bus stop, Grand St. and FDR Drive, for a sunrise visit to East River Park. 2/26 at 2, meet at Vanderbilt Gate, 105th St. and Fifth Ave., for a walk and talk about military strategy in Central Park.

14TH STREET ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 2/25 at 1; $5. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 2/25 at 10 a.m., a Plant Club walk. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. . . 2/26 at 1, meet at flagpole near Isham St. entrance to Inwood Hill Park, near 207th St., for a winter-woods walk. Free.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 2/23 at 7:30, vs. Quebec. 2/26 at 7:30, vs. Pittsburgh. . . **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 2/23 at 8:05, vs. St. Louis. 2/25 at 7:05, vs. New Jersey.

TRACK AND FIELD—USA-Mobil Championships, male and female international competitors. Madison Square Garden (564-4400). 2/24; trials at 11 a.m. Major meet starts at 6:30 p.m. $8-$20.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 2/21 at 7:30, vs. Portland. 2/27 at 7:30, vs. Atlanta.

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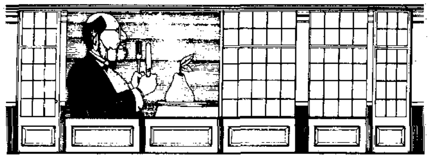

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OTHER EVENTS

INDOOR SOCCER—**New York Arrows,** at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 2/22 at 8, vs. Pittsburgh. . . **Cosmos,** at Byrne Meadowlands Arena. $8, $10. 2/24 at 7:30, vs. Golden Bay. 2/26 at 1:30, vs. Chicago.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400), 2/20 at 8. $6-$11.

COLLEGE BASKETBALL—Madison Square Garden (564-4400), 2/22 at 7, Fordham vs. Holy Cross; Notre Dame vs. Manhattan. $5-$11.

Children

PAPER BAG PLAYERS, in "Dandelion," "a child's guide to evolution." Play with music, and a party after each performance. There's even a Prehistoric Playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). Sat. and Sun. thru 4/1 (except 3/17, 18), at 2. $8.

BUTTERSCOTCH BUNNY'S BIRTHDAY PARTY—It's a surprise for her fourth, with a nature walk, craft project, stories, songs, and a cake. Alley Pond Environmental Center, 228-06 Northern Blvd. (229-4000). 2/25 at 1. $3. Must pre-register.

FEATHERSTONE, song and poetry with Joanna Featherstone. Cooper-Hewitt Museum, 2 E. 91st St. (860-6868). 2/26 at noon. $3.

BLACK HISTORY MONTH—Program of songs and games from the past. American Museum of Natural History, C.P.W. and 79th St. (873-1300). 2/25, 1-4:30 Karen Hamilton. Free with museum admission.

THE CATS—Shadow-puppet play by Puppet Folk Theatre Co., 53 Hudson St. (three blocks north of Chambers) (249-4325). Sat. and Sun. thru Feb., at 3. $2.50; adults $4.

ALVIN AND THE CHIPMUNKS AND THE MAGIC CAMERA—A new musical production, with the Evil Shutterbug as the villain. Madison Square Garden Felt Forum (564-4400). 2/20, 22, 23, 24 at 11 a.m. and 2 p.m.; 2/25 at 11, 2, 5:30, 2/26 at 1 and 4. $6, $7.50.

ONCE UPON AN ISLAND—Exhibition by Staten Island Children's Museum, on four centuries of S.I. history. At the S.I. Mall, thru 6/30. Mon.-Fri. 10-1; Fri. eve. 6:30-9:30; Sat. Sun. 12:30-4.

CHIPMUNK CHATTER—Games, a nature walk, songs, stories, all about "Chip" in the winter. Alley Pond Environmental Center, 228-06 Northern Blvd. (229-4000). 2/23 at 1. $3. Ages 4-6 only; must preregister.

URBAN PARK RANGERS—See "Tours" above.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Sun. at 1, thru March; also 2/20 at 1. Old First Church, 729 Carroll St. (638-5725). $3.50.

ANDROCLES AND THE LION—Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/17, at 1 and 3:30. $3, adults $4.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 3/25. $4.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 2/26 at 11 a.m., Anastacia Gourley with "Winter's Tales: Stories to Warm the Heart." $3.50.

TALES OF PUFF THE MAGIC DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

SPECIAL EXHIBITS—Show of props, costumes, etc. of the Paper Bag Players. Lincoln Center library, 2/24-4/7. Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls. . . "Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St., thru 3/31. . . "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., thru 5/11.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

THE MOUSE HOUSE, and Marionette Ballet; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 2/26. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

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OTHER EVENTS

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/25 at 1:30, "Aesop's Fables," with Rainbow Puppet Works. $2.50. . . Please Touch demonstration follows at 2:40. $1. . . 2/26 at 3, David Sear and Debbie Rich in "Introduction to American Folk Music." $3.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 2/26, "Cinderella" at 1, "Peter Pan Meets the Wicked Wizard" at 2:30. Both musicals. $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). Also 2/26, at 1 West Side, 2:30 East Side, Jane Kendall talks about her new "Petrouchka" cutout book.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 2/23 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . Columbus branch, 742 Tenth Ave., 2/24 at 3:30, films. . . Webster branch, 1465 York Ave., 2/21 at 1:30, Walt Disney cartoons; 2/24 at 10:30, films based on books; free. . . Hamilton Grange branch, 503 W. 145th St. 2/24 at 10 and 10:30, films for pre-schoolers.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 2/25 at 1, "Snowy-Day Adventures." Free, but must pre-register (772-0210). 2/26 at 1, Chinese Music Ensemble of N.Y. Folk music.

MAGIC TOWNE HOUSE, *1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).*

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, $5 minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

PETER PAN & WENDY—The Barrie charmer, at Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 2/24 and 25 at 11 a.m. $3.50.

PINOCCHIO—JCC on the Palisades, Yates Musical Theater production. 411 E. Clinton Ave., Tenafly, N.J. (201-569-7900). 2/22 at 1:30. $5.

SLEEPING BEAUTY—Musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. Thru 3/4; also 2/20-24; at 1 and 3:30. $3.50. Reservations a must.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. New exhibit: 2/23-3/30, "Structures: Five Perspectives"... 2/25 at 1, the Mimestrals, with a mime workshop. 2/25 at 2, Magician George Koury. 2/25, 26 at 3, workshop on stained-glass animals. 2/26 at 2, George Koury in a magic workshop. Free with musuem admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 2/25, 26, "The Sphinx in Art."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. Feb. is Black-History Month. 2/20 at 1:30, make paper "whistling eagles." 2/25 at 1:30, parent-child workshop: "Shake Up the Forest Spirits," with Felicia Tedesco. 2/26 at 1:30, craftsperson Mensa Dente talks about West African music and artforms. 2/24 at 1:30, a museum "cozy hour," with the "Original Tale of Cisum," puppets and music. Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 2/26, Paint views of the city in tempera.

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/24, 25, Jaki Byard Trio with Ralph Hamperian on bass and Richard Allen on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. 2/20, Amber Chiang and Trio; Jazz Babies. 2/21, 22, Machito—16 piece Big Band. 2/23-26, 28-3/4, Modern Jazz Quartet. 2/27, Sabrina Carnesi; Carol Chaikin; Laura Dreyer Quintet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/23, John Phillips. 2/24, Mose Allison; John Hammond; Edgar Winter. 2/25, N.R.B.Q.; Otis Blackwell. 2/28, John Hartford; The Tannahill Weavers. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 2/20-25, Lee Ann Ledgerwood and George Mraz. 2/26, Jaco Pastorius and Mike Stern. 2/27-3/3, Hilton Ruiz with Major Holley. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Alberta Hunter, the grand old lady of the blues, Wed.-Sat. at 9. Jazz singer Carrie Smith, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/23, Country Gazette-Bluegrass. 2/25, Kenny Kosek, Rick Epping, and Alan Feldman. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 2/20, 27, The Ed Polcer Quintet. 2/21, 28, Red Balaban and his Other Cats. 2/22-25, 29-3/3, Balaban and Cats. 2/26, Ray Alexander Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/21-26, the club reopens to the Brazilian rhythms of Astrud Gilberto. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/20, 27, Jim Morris. 2/22, The Scene is Now Band. 2/23, The Alien Comic; The Dink Family Saga. 2/24, Lord Burgess. 2/25, Ramblin' Jack Elliot. 2/26, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/20, singer Carol Fredette with Steve Kuhn. 2/21, Hal Schaefer and Linc Milliman. 2/22, Hal Schaeffer and Harvie Swatz. 2/23, Kevin Eubanks Duo. 2/24, 25, Kevin Eubanks Trio. 2/26-29, Danny Mixon and Lyle Atkinson. **Upstairs:** The High Heeled Women every Sat. at 9. *Ball,* an original comedy by John Jiler, Thurs.- Sat at 8. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Alicia Sherman and the Matt McErlean Trio. Mon.-Fri., 5-10, Don Golson. Sun., Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

JASMINE—168 W. 96th St., 662-6665. New York's newest jazz club. Mon., singer Keisha Bostic. 2/21-26, pianist John Hicks' Quintet. Sun., Bop Time with Steve Grossman and 'C'-Sharp. Music nightly 10 p.m.-2:30 a.m. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/20-25, pianist Roland Hanna with Ron McClure on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 2/20, 27, Angel Rangelov; Jimmy Madison Big Band. 2/21-26, Modern Guitar Masters-John Abercrombie, John Scofield, Vic Juris, Chuck Loeb. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/10, singer Julie Wilson with William Roy in *Julie Wilson sings the Lyrics and Music of Cole Porter-Phase 2,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/21, Richard Reiter's "Crossing Point." 2/22, Air Apparent. 2/23, Clarice Taylor. 2/26, Bill Conners. 2/28, Two One Two. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/21, Michael Wolf. 2/22, Whirling Dervishes. 2/23, Dark Windows. 2/24, Lazoo; Dori Hartley. 2/25, Kris Kruse; Robin and the Ravers; Don Normal. 2/26, Marsha Malamet. 2/28, Sherryl Marshall. 2/29, Bob Bozic. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/20, Jane Ira Bloom Quartet. 2/21-26, Lester Bowie. 2/27, Lawrence "Butch" Morris Ensemble. 2/28-3/3, Buddy Tate; Al Grey Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 2/21-25, Tina Fabrique, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 2/28-3/3, Lenny Welch. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/21, Memphis to St. Joe. 2/22, Elliot Murphy. 2/24-26, Buster Poindexter. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/20, Tito Puente and his Latin/Jazz Ensemble, Ray Barretto and his orchestra with tenor saxophonist Zoot Sims. 2/27, Luis "Perico" Ortiz. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. 2/21-26, Abbey Lincoln and the Abbey Lincoln Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. Thru 3/4, guitarist Jim Hall with Ron Carter on bass. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/20, Chris Flory. 2/21, *Shelbo Salutes Papa Jo.* 2/22-25, Albany and Knepper. 2/26, Dick Katz. 2/27, Bill Wurtzel. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 2/21-26, guitarist Gene Bertoncini with Michael Moore on bass. (No live music on Mondays.) AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/20, Blackwater. 2/21, 27, Dixie Doughboys. 2/22, Badge. 2/23, High Times. 2/24, 25, Christine Ohlman and the Soul Rockers. 2/26, Juke Joint. 2/28, Steel Angel. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/21, Los Lobos. 2/24, 25, Soozie Tyrell and Great Balls of Fire; Tommy Joe White. 2/28, Albert Collins; Duke Robillard and the Pleasure Kings. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 2/21-26, comedienne Paula Poundstone. Shows Tues.-Thurs. & Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Iman with Terry Day. Fri., magicians Slydini & Peter Maloney with comedian Barry Niekrug. Sat., magicians Peter Samelson and Peter Maloney with Barry Niekrug. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. John Wallowitch and Bertram Ross, Tues.-Thurs. at 9. *Peggy Hewett's New Tropical Revue,* Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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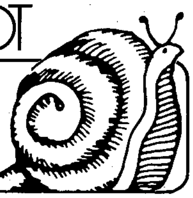

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NIGHTLIFE

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 2/20-25, singer Phyllis Newman, Mon.-Thurs. at 8:30, Fri. & Sat. at 8 & 10. Maureen McGovern Mon.-Thurs. at 11, Fri. & Sat. at midnight. AE, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret musical, *Goodbye, Corona,* starring Joey Faye in a 90-minute revue, Mon.-Thurs. at 8, Fri. & Sat. at 7. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 2/21, 28, tenor Paul Spenser Adkins and baritone John Cimino in *From Puccini to Pops.* Shows at 8 p.m. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thurs. at 11, thru Feb., *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/23, singer Regine Urbach. 2/24, Peter Johnson and Alison Cahill. 2/25, Carlotte Brown. 2/26, singer John Fricke. 2/28, Sandy Lynn. Shows at 8 and 11. AE, MC, V.

PAPER MOON – 82 W. Third St., 477-0622. Wed. at 7, *Old Friends,* a musical revue by veteran theater people. *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 2/22, Christine Toy with pianist Mark Mitchell. 2/23, Jimmie Daniels. 2/24, Judy Kreston and David Lahm in *Life Goes On...In Cabaret.* 2/25, Ellen Gould. Shows at 10 p.m. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 2/26, Woody Herman and his band, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 2/21, 28, actor-singer-comedian Bill Clayton. 2/23, 3/1, Ernie Townsend. 2/24 at 12:15 a.m., *The Nerve,* comedy and music satire. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 3/13. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 3/31, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Bars

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers offers cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano Bar. 2/21, 28, *Emmett: A One Mormon Show* starring Emmett Foster. 2/22, 29, comedienne Cheryl Lodge. 2/23, comedian Eric Kornfeld. 2/24, comedienne Susan Burns. 2/25, comedienne Marion Gallo. 2/26, comedian-singer Bruce Hopkins; singer-songwriter Lynn Lavner. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/20, Judy Carmichael. 2/21-25, 28-3/3, Dick Wellstood. 2/26, 27, Keith MacDonald. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 2/25, pianist-singer Larry Johnson presents his 'One Man Musical Extravaganza,' Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Class Act,* a new musical revue featuring Paul Fredricks, Susan Mondzak, and Sally Yorke, Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

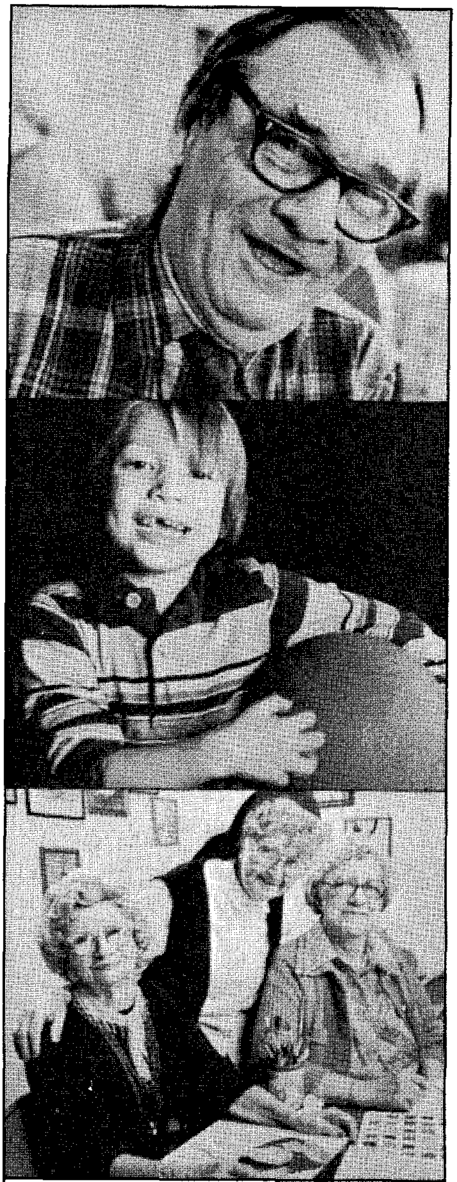
DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.



This ad is for all those who ever wonder if your United Way gift is really appreciated.

United Way
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RESTAURANT DIRECTORY

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern-Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. D daily 4-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

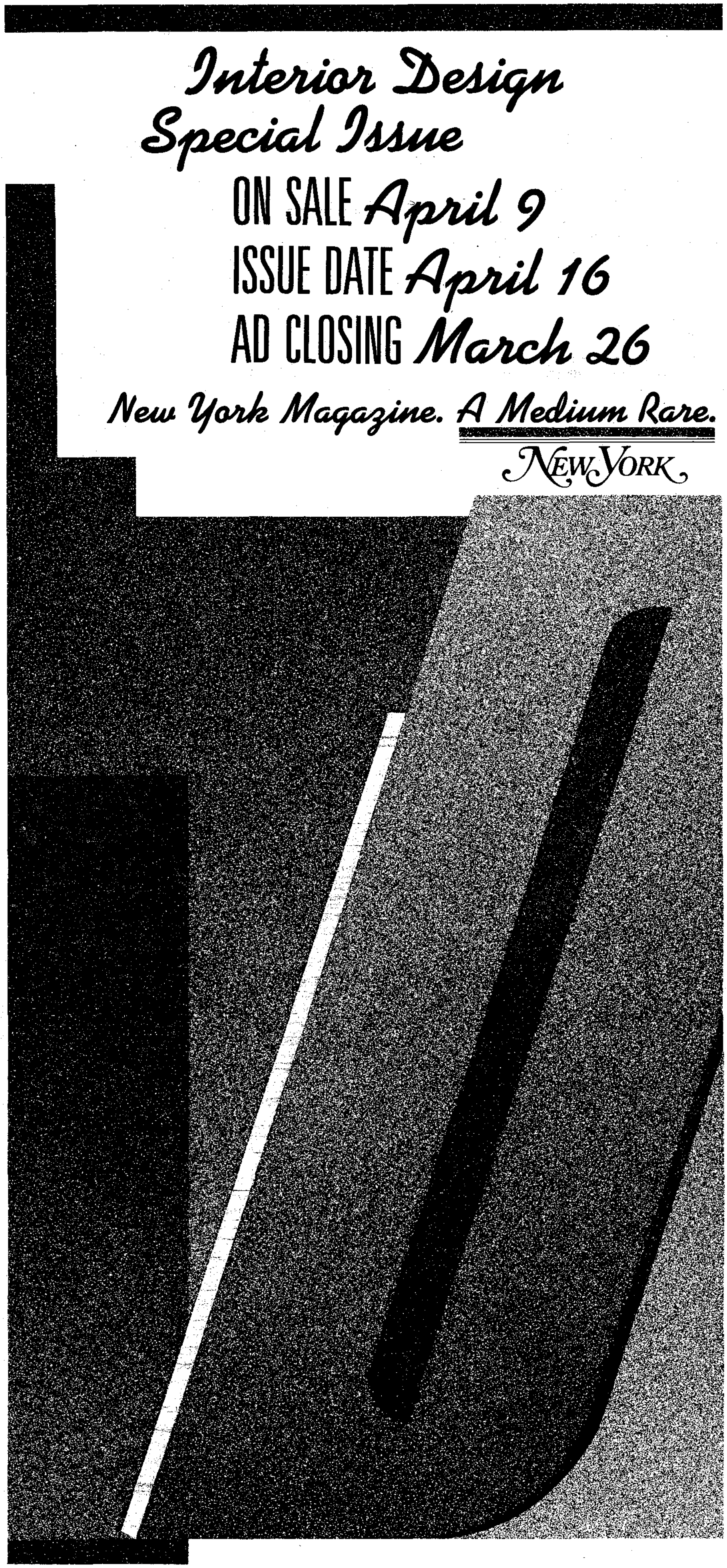
43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.



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ON SALE April 9
ISSUE DATE April 16
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New York Magazine. A Medium Rare.
NEW YORK

RESTAURANT DIRECTORY

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. *Jewish style deli. Spcls: chicken* in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, portafoglio alla Valdostana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-11:30, Sat. from 4, Sun. from 1. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian *tenderloin, corned beef, stuffed cabbage, potato pancakes.* Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E)** ***Oak Room:*** *Dress. opt. Continental.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11, Sun. 5-9. Br Sun. noon-4. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

WUGIE'S—1319 Third Ave., bet. 75th-76th Sts., 879-1001. Casual. American. Spcls: Wugie's chicken, barbecued ribs, guacamole, hamburgers. Res. sug. D Sun.-Tues. 6-1 a.m., Wed.-Thurs. to 2, Fri.-Sat. to 3. Ent. nightly. **(I)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 22

2:06/WQXR-AM/FM—Sibelius: Sym #1 in e (Boston Sym Orch/Davis).

3:00/WNCN—Grieg: Lyric Pieces, Op. 65, #6: Wedding Day at Troldhaugen (Nordmark Sym Orch/Steiner).

WNYC—Siegmeister: Sextet for Brass & Percussion.

4:00/WNCN—Rossini: Stabat Mater: Cujus animam (Pavarotti).

4:06/WQXR-AM/FM—Stamitz: Violin Cto in D (Furi).

6:00/WNCN—Chopin: Impromptu #1 in A-Flat, Op. 29 (Cziffra).

6:30/WNYC—Lewin: Innocence & Experience (S. & W. Wyner).

7:00/WNCN—Gade: Arabeskes, Op. 27 (Johnsson).

8:00/WNYC—Ravel: Minuet sur le nom d'Haydn (Laredo).

8:06/WQXR-AM/FM—Bach: Sym #6 in C (Cologne Chamber Orch/Muller-Bruhl).

9:00/WNCN—Schumann: Humoreske in B-Flat, Op. 20 (Ashkenazy).

10:00/WNCN—Stravinsky: Cto for Chamber Orch in E-Flat (Alexander, Oliver, Visser, Amsterdam Concertgebouw Orch/Haitink).

WNYC—Prokofiev: Ov on Hebrew Themes (Ashkenazy, others).

11:00/WNCN—Telemann: Getreue Musikmeister: Highlights (Lucarelli, Rauck, Brown).

Thurs., Feb. 23

2:06/WQXR-AM/FM—Dohnanyi: Variations on a Nursery Song, Op. 25 (Lehel).

3:00/WNCN—Mendelssohn: Qt #1 in E-Flat, Op. 12: Canzonetta (Bream).

WNYC—A tribute to the late pianist and scolar, Paul Jacobs.

4:00/WNCN—Beach: Qt, Op. 79 (Crescent Qt).

4:06/WQXR-AM/FM—Schumann: Three Romances for Oboe & Piano (Roseman, Kalish).

5:00/WNCN—Albeniz: Mallorca, Op. 202 (Isbin).

6:00/WNCN—Mozart: Cto for Piano #17 in G (Goode, Orpheus Chamber Orch).

7:00/WNYC—Frescobaldi: Harpsichord Music (Party).

8:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #9 (Scarlatti Orch of Naples/Gracis).

WNYC—Grainger: Arrival Platform Humlet, Gumsucker's March (Los Angeles Phil/Rattle).

8:06/WQXR-AM/FM—Nielsen: Violin Cto, Op. 33 (Tellefsen, Danish Radio Sym Orch/Blomstedt).

10:00/WNCN—Sor: Variations on a Theme by Mozart, Op. 9 (Romero).

WNYC—Bach: Brandenburg Cto #3 in G (Zukerman).

Fri., Feb. 24

2:06/WQXR-AM/FM—New York Philharmonic/WQXR Radiothon, starting at 9 a.m..

3:00/WNCN—Mozart: Cto for Flute #1 in G (Zoller, English Chamber Orch/Klee).

WNYC—Mennin: Sym #6.

4:00/WNCN—Brade: Pavan & Galliard a 6 (Vienna Recorder Ensemble).

6:00/WNCN—*Saint-Saens*: Introduction & Rondo Capriccioso, Op. 28 (Ricci, Luxembourg Radio Orch/Cao).

7:00/WNYC—The Met at One Hundred: Those Who Didn't Work Out.

8:00/WNCN—Telemann: Trio in E-Flat (Aulos Ensemble).

WNYC—Poulenc: The Story of Babar (Natwick, Johannesen).

9:00/WNCN—Brahms: Vier ernste Gesange (Opalach, Goldberg).

11:00/WNCN—Bach: Sonata for Viola da Gamba & Harpsichord #1 in G (Ma, Cooper).

Sat., Feb. 25

10:00 a.m./WNCN—Chopin: Nocturne in E-Flat, Op. 9, #2 (Larrocha).

WNYC—Beethoven: Piano Sonato #31 in A-Flat, Op. 110 (Gould).

11:00 a.m./WNCN—Ernst: Fantasy on Themes from Rossini's "Otello", Op. 11 (Ricci, Luxembourg Radio Orch/Froment).

12:00/WNCN—Zelenka: Cto a 8 concertanti in G (Members of Camerata Bern/Wijnkoop).

1:00/WNCN—Bach: Prelude #3 in c (Segovia).

2:00/WNCN—Mozart: Sym #39 in E-Flat, K543 (Vienna Phil Orch/Muti).

WQXR-AM/FM—Stravinsky: Le Sacre du Printemps (Metropolitan Opera Ballet/Levine).

4:30/WNCN—Schubert: Nocturne for Piano, Violin & Cello in E-Flat, Op. 148 (Rados, Kovacs, Banda).

5:00/WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

6:00/WNCN—Verdi: I Masnadieri: Nell'argilla maledetta (Bergonzi, New Phil Orch/Santi).

7:00/WNCN—Meyerbeer: Africaine: O paradiso (Caruso).

8:00/WNCN—Vivaldi: Cto for Recorder in c, Op. 44, #11 (Kneihs, Austrian Tonkunstler Orch/Seipenbusch).

9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in 's-Hertogenbosch, Holland.

WNCN—Delibes: Lakme (Sutherland, Vanzo, Bacquier, Monte Carlo Opera Orch & Chorus/Bonynge).

Sun., Feb. 26

10:00 a.m./WNCN—M. Haydn: Cto for Violin in A (Grumiaux, Amsterdam Concertgebouw Orch/de Waart).

WNYC—Tchaikovsky: Six Pieces on One Theme (Ponti).

11:00 a.m./WNCN—Bach: Chromatic Fantasia & Fugue in d (Brendel).

12:00/WNCN—Delius: Cynara (Allen, Royal Phil Orch/Fenby).

WNYC—Gould: Suite for Cello & Piano (Kavafian, Ponce).

1:00/WNCN—Stravinsky: Fairy's Kiss: Divertimento (Chicago Sym Orch/Abbado).

2:00/WNYC—Diamond: String Qt #4 (Beaux-Arts Qt).

3:00/WNCN—Schumman: Sonata for Piano #2 in g, Op. 22 (Berman).

5:00/WNCN—Liszt: Harmonies Poetique et religieuses, #7 "Funerailles" (Berman).

7:00/WNCN—Bridge: Sonata for Cello & Piano (Rostropovich, Britten).

WNYC—Francaix: L'Orloge de flore (de Lancie).

8:00/WNYC—Brahms: Piano Cto #1 (Ax, Minnesota Orch/Marriner).

10:00/WNCN—Beethoven: Qt #7 in F, Op. 59, #1 "Rasoumovsky" (Smetana Qt).

WNYC—Ravel: Une Barque sur l'ocean (*Martinon*).

Mon., Feb. 27

2:06/WQXR-AM/FM—Dvorak: The Gold Spinning Wheel (London Sym Orch/Kertesz).

3:00/WNCN—Novak: Tone Poem for Large Orch, Op. 33 "About the Eternal Longing" (Czech Phil Orch/Sejna).

WNYC—Music by Ludwig **Spohr.**

4:06/WQXR-AM/FM—Mozart: Sym #8 in D (Berlin Phil Orch/Bohm).

5:00/WNCN—Haydn: Sonata for Piano #56 in D (Gould).

6:00/WNCN—Heinrich: Barbecue Divertimento (Bruce).

6:30/WNYC—Foote: Night Piece for Flute & String Qt (Gold, Alard)

7:00/WNCN—Gounod: Faust: Laisse-Moi (Farrar, Caruso).

8:00/WNYC—Veracini: Recorder Sonata in a (Bruggen, Leonhardt, Bylsma).

8:06/WQXR-AM/FM—Bartok: Violin Cto #2 (Zukerman, Los Angeles Phil/Mehta).

9:00/WNCN—Elgar: Introduction & Allegro for Strings, Op. 47 (Scottish Chamber Orch/Laredo).

9:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e, Op. 64 (Perlman, Boston Sym Orch/Ozawa).

10:00/WNYC—Resphigi: Brazilian Impressions (Dorati).

11:00/WNCN—J.C. Bach: Qt for 2 Flutes, Viola & Cello in D (Rampal, E. Zukerman, P. Zukerman, Tunnel).

Tues., Feb. 28

3:00/WNCN—Ravel: La Valse (Fellegi).

WNYC—Sheppard: "Cantate" Mass.

3:06/WQXR-AM/FM—Lalo: Sym in g (Nat'l Opera Orch of Monte Carlo/de Almeida).

4:00/WNCN—MacDowell: Woodland Sketches, Op. 51 (Lythgoe).

4:06/WQXR-AM/FM—Vivaldi: Cto in A for Viola d'Amore & Strings (Trampler, New York Sinfonietta/Foberman).

5:00/WNCN—Pachelbel: Canon in D (Canadian Brass Ensemble).

6:00/WNCN—Beethoven: Cto for Piano #4 in G, Op. 58 (Novaes, Vienna Pro Musica Orch/Swarowsky).

6:30/WNYC—Stravinsky: Sonata for 2 Pianos (Jacobs, Oppens).

7:00/WNCN—National Chorale Soloists.

8:00/WNYC—Mozart: Fantasy in c, k475 (Wescott).

8:06/WQXR-AM/FM—Shostakovich: Violin Cto #1 in a, Op. 99 (Oistrakh, New Phil Orch/Shostakovich).

8:30/WNCN—Druckman: Prism (San Francisco Sym/Nelson).

10:00/WNYC—Prokofiev: Qnt for Oboe, Clarinet, Violin, Viola & Bass (Rozhdestvensky).

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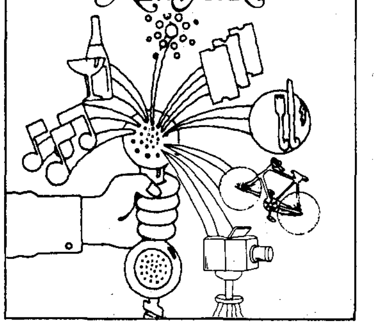

TELEVISION

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Mon/**Movie:** Treasure Island
Tue/The Wild Pony

6:05
S Mon/Great Gilly Hopkins

6:15
S Wed/Thunderbirds 2086

6:20
S Tue/**Movie:** Gulliver's Travels

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry
H Wed/The Wild Pony
Thu/Starstruck
Fri/**Movie:** Treasure Island

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
S Fri/**Movie:** The Towering Inferno

7:30
5 Bugs & Porky
11 Superfriends
H Thu/Video Jukebox
Tue/**Movie:** To Catch A King
S Thu/**Special:** The Valentine Day That Almost Wasn't
Mon/**Movie:** MacArthur

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/Fraggle Rock
Thu/**Movie:** Lovesick
Mon/**Movie:** Star Trek II
S Wed/**Movie:** Stroker Ace
Thu/Lisa Makes The Headlines
Tue/Sophie Minds The Store

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster
H Wed/**Movie:** T.A.G.—The Assassination Game
Fri/**Theatre:** Vanities
S Thu/Faerie Tale Theatre (cc)
Tue/**Movie:** Daffy Duck's "Fantastic Island"

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 The Munsters
H Tue/Coming Attractions
S Thu/**Movie:** Raintree County

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 Make Room For Daddy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Lion Of The Desert
Thu/**Movie:** Massacre In Rome
Fri/**Movie:** Star Trek II
Mon/**Movie:** Twilight Time
Tue/**Movie:** Savannah Smiles
S Wed/**Movie:** The Catered Affair
Fri/**Movie:** Never Let Me Go
Mon/**Movie:** Ada
Tue/**Movie:** Enchantment
W Wed/**Movie:** The Secret Of NIMH
Thu/**Movie:** Wrong Is Right
Fri/**Movie:** If. . .
Mon/Say Amen, Somebody
Tue/**Movie:** Breathless

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Rhoda

11:30
4 Dream House
7 Loving
11 Happy Days Again

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Thu/Those Fabulous Clowns
Fri/**Movie:** Playing For Time
Mon/David Bowie
Tue/**Theatre:** Vanities
S Wed/**Movie:** Gulliver's Travels
Fri/**Movie:** Missing
Mon/**Movie:** The Year Of Living Dangerously
Tue/**Movie:** Victor/Victoria
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Wonder Man (1945). Danny Kaye, Virginia Mayo.
Thu/**Movie:** The Three Musketeers (1974). Richard Chamberlain.
Fri/**Movie:** The Four Musketeers (1975). Oliver Reed.
Mon/**Movie:** A High Wind In Jamaica (1965). Anthony Quinn.
Tue/**Movie:** A Letter To Three Wives (1949). Jeannie Crain.
S Thu/The Police

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** The Ballad Of Andy Crocker (1967). Lee Majors.
Thu/**Movie:** The Big Hangover (1950). Van Johnson.
Fri/**Movie:** Maybe I'll Come Home In The Spring (1970). Eleanor Parker, Jackie Cooper.
Mon/**Movie:** Taza, Son Of Cochise (1954). Rock Hudson.
Tue/**Movie:** River Of Gold (1970). Dack Rambo, Roger Davis.
H Wed/**Theatre:** Vanities
Thu/**Movie:** Liar's Moon
Mon/**Movie:** Lion Of The Desert
W Wed/The Wild Pony
Thu/Sammy's Super T-Shirt
Fri/**Movie:** Author, Author
Mon/**Movie:** The Conformist
Tue/**Movie:** Chariots Of Fire

1:30
2 As The World Turns
H Tue/**Movie:** Playing For Time
Fri/David Bowie
Mon/Those Fabulous Clowns
S Wed/**Movie:** Lovesick
Thu/**Movie:**The Bridge On The River Kwai

2:00
4 Another World
5 News
7 One Life To Live
S Mon/**Movie:** I'll Cry Tomorrow

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Magic Garden (except Fri)
Fri/Carrascolendas
H Wed/**Movie:** Missing
Fri/**Movie:** The Pirates Of Penzance
S Fri/**Movie:** My Seventeenth Summer
Tue/Making Michael Jackson's "Thriller"
W Wed/Concert For Bangladesh
Thu/**Movie:** Shoot The Moon

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Tom & Jerry
H Thu/**Movie:**Daffy Duck's "Fantastic Island"
W Fri/Say Amen, Somebody
Mon/**Movie:** The Touch

3:30
5 Woody & Bugs
11 Scooby Doo
S Wed/**Movie:** Treasures Of The Snow
Fri/Thunderbirds 2086
Tue/Sophie Minds The Store
W Tue/Superbowl Tomorrow

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** Colossus: The Forbin Project (1969). Eric Braedon, Susan Clark.
Thu/**Movie:** The Thing (1951). James Arness, Dewey Martin.
Fri/**Movie:** This Island Earth (1955). Faith Domergue.
Mon/**Movie:** The Darker Side Of Terror (1979). Robert Forster.
Tue/**Movie:** Dr. Jekyll And Sister Hyde (1973). Martine Bewick.
11 Little Rascals
13 Wed-Fri/Sesame Street (cc)
H Mon/Pee Wee Herman
Tue/The Wild Pony
S Mon/**Movie:** Gulliver's Travels
Tue/**Movie:** Daffy Duck's "Fantastic Island"

4:30
4 People's Court
5 Batman
7 Eyewitness Extra
11 Happy Days Again
H Wed,Fri/Fraggle Rock
Thu/Starstruck
S Thu/**Special:** The Valentine's Day That Almost Wasn't
W Wed,Tue/**Movie:** First Blood

4:45
13 Mon,Tue/Mister Rogers
W Thu/**Movie:** The Toy

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Wed-Fri/Mister Rogers
H Wed/The Wild Pony
Fri/The Lorax
Mon/**Movie:** Treasure Island
S Thu/**Movie:** A Song Is Born
Fri/**Movie:** The Towering Inferno
W Fri/Peter No-Tail
Mon/**Special:** Victoria Regina

5:30
13 3-2-1 Contact (cc)
H Thu/**Movie:** Lovesick
Fri/Coming Attractions
Tue/**Movie:** Liar's Moon
S Wed,Mon/**Movie:** MacArthur
Tue/**Movie:** Stroker Ace

Evening, Feb. 22-24 and 27-28

Wed., Feb. 22

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall
H **Movie:** T.A.G.—The Assassination Game
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W **Special:** Victoria Regina

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Neighborhoods: The Bronx

8:00
2 **Special:** Bugs Bunny: All-American Hero
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** The Deer Hunter (1978). Robert DeNiro, John Savage. Part 2 (part 1, Tue., Feb. 21, 8 p.m.).
13 A Walk Through The 20th Century
21 All Creatures Great And Small
31 Different Drummer: Blacks In The Military
H **Movie:** Lion Of The Desert
N **Movie:** Hey Good Lookin'
S **Movie:** The Verdict

8:30
2 **Movie:** Taps (1981). George C. Scott, Timothy Hutton. Military students take school spirit to extremes, barricading themselves inside their closing school.

❺ Carol Burnett
❾ **Basketball:** Knicks Vs. Detroit Pistons
Ⓦ Richard Brown

9:00
❹ Facts Of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ Mark Russell Comedy Special
㉑ Monty Python
㉛ Job Market
Ⓦ **Boxing:** Stecco Vs. Cruz (live)

9:30
❹ Night Court
⓭ Non-Fiction Television
㉑ Not The Nine O'Clock News
㉛ The Kid Who Couldn't Miss

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ Different Drummer: Blacks In The Military (cc)
㉑ Top Secret Life Of Edgar Briggs
Ⓝ **Movie:** The Rutles
Ⓢ **Movie:** Hardcore

10:30
⓫ News
㉑ Bless Me Father

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Laugh-In
⓫ Odd Couple
⓭ Masterpiece Theatre: *The Irish R.M. (cc)*
㉑ International Edition
Ⓗ Not *Necessarily* The News
Ⓦ **Movie:** The Beast Within

11:30
❷ Police Story
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Top 40 Videos
⓫ Honeymooners
㉑ Latenight America
Ⓗ Pee Wee Herman

12 **MIDNIGHT**
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** Tomorrow
Ⓢ **Movie:** Stroker Ace

12:30
❷ **Movie:** The Beasts Are On The Streets (1978). Carol Lynley.
❹ David Letterman
❼ Entertainment Tonight
Ⓗ **Movie:** T.A.G.—The Assassination Game

12:45
Ⓦ **Movie:** Pandora's Mirror

1:00
❺ Hogan's Heroes
❼ **Movie:** Rolling Man (1972). Dennis Weaver.
❾ Siloam Christian Mission
⓫ Twilight Zone

1:30
❹ Mary Tyler Moore
❺ Rat Patrol
⓫ News

1:40
Ⓢ **Movie:** Carnal Knowledge

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Les Miserables (1978). Richard Jordan.
❾ Joe Franklin
⓫ *Emergency!*
Ⓦ **Movie:** The Innocent

2:05
Ⓗ **Movie:** Used Cars

2:30
❹ Mary Tyler Moore

3:00
❹ Bob Newhart
❾ World Vision
⓫ **Movie:** Murder Motel (1975). Robyn Millan.

3:20
Ⓢ **Movie:** MacArthur

3:30
❹ Here's Lucy

4:00
❹ Here's Lucy
❾ World Vision
Ⓗ **Movie:** The Amateur

4:30
❹ More Real People
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Focus: New Jersey

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ **Movie:** Treasures Of The Snow

5:55
Ⓗ Not *Necessarily* The News

Thu., Feb. 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice
⓭ New Jersey Nightly News
㉑ Saving Energy
㉛ McLaughlin Group

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Saturday Night Live
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Martin Luther King, Jr.: We Shall Not Forget
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie:** Priest Of Love

7:30
❷ *2 On The Town*
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
Ⓗ Video Jukebox

8:00
❷ Magnum, P.I.
❹ Gimme A Break
❺ PM Magazine
❼ **Special:** Life's Most Embarrassing Moments
❾ News 9: Prime Time
⓫ **Special:** Solid Gold Countdown '83
⓭ Innovation
㉑ *Long Island Week*
㉛ Tony Brown's Journal
Ⓗ **Movie:** Massacre In Rome
Ⓝ **Movie:** Slave Of Love
Ⓢ The Police

8:30
❹ Family Ties
❺ Carol Burnett
❾ **Movie:** Rituals (1978). Hal Holbrook. Five doctors go on a camping trip which turns into a desperate struggle against a mysterious evil.
⓭ Bits And Bytes
㉑ Mark Russell Comedy Special
㉛ Black Focus

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ **Special:** Dom DeLuise And Friends, Part 2
⓭ Mystery! Reilly: Ace Of Spies (cc)
㉑ Sneak Previews
㉛ Smithsonian World
Ⓢ **Movie:** Losin' It

9:30
❹ Buffalo Bill
㉑ All New This Old House (cc)
Ⓦ **Movie:** Shoot The Moon

10:00
❷ Knots Landing
❹ **Special:** Dean Martin Celebrity Roast. *Joan Collins is saluted.*
❺ ⓫ News
❼ 20/20
⓭ Frontline (cc)
㉑ Long Island Speak-Out
㉛ Looking East
Ⓗ David Bowie
Ⓝ **Movie:** Punishment

10:30
❾ Newark & Reality
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Laugh-In
⓫ Odd Couple
⓭ League Of Women Voters' Presidential Debate
㉑ Long Island Week
Ⓗ Coming Attractions
Ⓢ **Movie:** Conan The Barbarian

11:30
❷ Trapper John, M.D.
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Racing From Yonkers
⓫ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Independence Day

12 **MIDNIGHT**
❼ Eye On Hollywood
❾ How The West Was Won
⓫ Star Trek
Ⓝ **Movie:** Angelo My Love
Ⓦ **Movie:** Centerspread

12:30
❷ **Movie:** If Things Were Different (1980). Suzanne Pleshette.
❹ David Letterman
❼ Entertainment Tonight

1:00
❺ Hogan's Heroes
❼ **Movie:** The Crooked Hearts (1972). Rosalind Russell, Douglas Fairbanks, Jr.
❾ World Vision
⓫ *Twilight Zone*

1:10
Ⓢ **Movie:** Lady In Red

1:25
Ⓗ **Movie:** The Man With Two Brains

1:30
❹ Mary Tyler Moore
❺ Rat Patrol
⓫ News
Ⓦ **Movie:** The Toy

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Great Expectations (1974). Michael York.
❾ Joe Franklin
⓫ Salute!

2:30
❹ Mary Tyler Moore

2:55
Ⓗ **Movie:** Losin' It

3:00
❹ *Bob Newhart*
❾ **Movie:** Here Come The Waves (1944). Bing Crosby, Betty Hutton.
⓫ **Movie:** The Next Victim (1975). Carroll Baker, T.J. McKenna.
Ⓢ **Movie:** Losin' It

3:15
Ⓦ **Movie:** Randy, The Electric Lady

3:30
❹ Here's Lucy

4:00
❹ Here's Lucy

4:30
❹ More Real People
⓫ Abbott & Costello

4:40
Ⓗ **Movie:** Liar's Moon

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography
Ⓢ **Movie:** A Song Is Born

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Feb. 24

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice
⓭ New Jersey Nightly News
㉑ Victory Garden
㉛ McLaughlin Group
Ⓗ **Movie:** Star Trek II

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ A House For All Seasons (cc)
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Greatest College Jazz Band In America
Ⓦ **Movie:** Odd Job

7:30
❷ *2 On The Town*
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ **Basketball:** Knicks Vs. Atlanta Hawks
⓫ News
㉑ Nightly Business Report

8:00
❷ Dukes Of Hazzard
❹ **Movie:** The Blue Lagoon (1980). Brooke Shields, Christopher Atkins. Pubescent passion blossoms on a tropical island.
❺ PM Magazine
❼ Benson (cc)
⓫ **Movie:** The Howling (1981). Dee Wallace. A TV reporter discovers close encounters of the werewolf kind.
⓭ Washington Week In Review
㉑ Different Drummer: Blacks In The Military (cc)
㉛ Africa File
Ⓗ **Movie:** Fighting Back
Ⓝ **Movie:** High Heels
Ⓢ **Movie:** The Year Of Living Dangerously

8:30
❺ Healthbeat Magazine
❼ Webster
⓭ Wall $treet Week
㉛ Eye On Dance
Ⓦ **Movie:** The Conformist

9:00
❷ Dallas
❺ Merv Griffin
❼ Blue Thunder
⓭ USA/Mobil Indoor Track & Field Championships
㉑ **Movie:** Something To Sing About (1937). James Cagney.
㉛ Healthier Babies

9:30
㉛ Masterpiece Theatre: The Irish R.M.

10:00
❷ Falcon Crest
❹ **Special:** TV's Censored Bloopers
❺ ⓫ News
❼ Matt Houston (cc)
❾ The Saint
Ⓗ **Movie:** Sophie's Choice
Ⓝ **Movie:** Les Biches
Ⓢ **Movie:** Missing

10:30
⓫ News
㉛ Music Video Party
Ⓦ Richard Brown

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Top 40 Videos
⓫ Odd Couple
⓭ **Movie:** My Sweet Charlie (1970). Patty Duke, Al Freeman, Jr.
㉑ Black And Puerto Rican Legislative Weekend Highlights
Ⓦ Leonard Report

11:30
❷ **Movie:** Pleasure Cover (1979). Constance Forslund.
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ **Special:** American Black Achievement Awards
⓫ Honeymooners
㉑ Latenight America
Ⓦ **Movie:** The Pupils Of Mme. Olga

12 **MIDNIGHT**
❼ *Eye On Hollywood*
⓫ Star Trek
Ⓝ **Movie:** The Rutles

12:05
Ⓢ Making Michael Jackson's "Thriller"

12:30
❹ Friday Night Videos
❼ New York Hot Tracks

12:35
Ⓗ **Movie:** Star Trek II

1:00
❺ Soul Train
❾ Return Of The Saint
⓫ Twilight Zone

1:05
Ⓢ **Movie:** Xtro
Ⓦ **Movie:** If. . .

1:30
⓫ News

1:45
❷ **Movie:** Escape From Colditz (1972). Robert Wagner.

2:00
❹ Mary Tyler Moore
❺ America's Top Ten
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold

2:30
❹ Mary Tyler Moore
❺ **Movie:** Goodbye Franklin High (1978). Lane Caudell.
❼ **Movie:** Geisha Boy (1958). Jerry Lewis.
Ⓢ Playboy's Playmate Reunion

2:35
Ⓗ **Movie:** The Pirates Of Penzance

3:00
❹ Mary Tyler Moore
❾ World Vision
⓫ **Movie:** Only A Scream Away (1974). Haley Mills.
Ⓦ **Movie:** A Little Sex

3:30
❹ Bob Newhart

3:41
❷ **Movie:** Whiffs (1976). Elliott Gould.

3:45
Ⓢ **Movie:** That Championship Season

4:00
❹ Bob Newhart
❾ World Vision

4:30
❹ Here's Lucy
⓫ Abbott & Costello
Ⓗ **Movie:** Fighting Back

5:00
❹ Here's Lucy
❾ News
⓫ Biography

5:30
❷ Newsmakers
❹ More Real People
❾ **Movie:** The Half-Breed (1952). Robert Young.
⓫ Insight

5:35
Ⓢ Thunderbirds 2086

Mon., Feb. 27

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice

SOLUTIONS TO LAST WEEK'S PUZZLES

A	I	R	E	D	A	L	E	■	T	E	A	S	E	T
L	■	A	■	O	■	E	■	■	■	X	■	T	■	A
A	R	R	A	N	G	E	S	■	P	E	T	R	O	L
R	■	I	■	E	■	S	■	T	■	M	■	E	■	L
M	A	N	A	G	E	■	G	R	I	P	H	A	R	D
S	■	G	■	A	■	A	■	A	■	T	■	M	■	O
■	■	■	B	L	O	W	O	F	F	S	T	E	A	M
I	■	A	■	■	■	E	■	F	■	■	■	R	■	E
M	I	G	H	T	I	S	R	I	G	H	T	■	■	■
A	■	N	■	A	■	O	■	C	■	E	■	E	■	B
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13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Greatest College Jazz Band In America
H The Lorax
W **Movie:** The Year Of Living Dangerously

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
H Fraggle Rock

8:00
2 Scarecrow & Mrs. King
4 TV's Bloopers And Practical Jokes
5 PM Magazine
7 That's Incredible
9 News 9: Prime Time
11 **Movie:** Coming Home (1978). Jane Fonda, Jon Voight. A paralyzed veteran and a housewife help each other cope with the horrors of the Vietnam War.
13 Great Performances: Ellington—The Music Lives On
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** Angelo My Love
S Faerie Tale Theatre (cc)

8:30
5 Carol Burnett
9 **Movie:** The Sand Pebbles (1966). Steve McQueen, Candice Bergen. An expatriate and a missionary teacher fall in love aboard a gunboat under seige. Part 1 (part 2, Tue., Feb. 28, 8:30 p.m.).
31 Getting To Know Me
H **Movie:** Twilight Time

9:00
2 AfterMASH
4 **Special:** Bob Hope's Wicki Wacky Special From Waikiki
5 Merv Griffin
7 **Movie:** Lace (1984). Bess Armstrong, Phoebe Cates. Part 2 (Part 1, Sun., Feb. 26, 8 p.m.). (cc)
21 Nature (cc)
31 Cityscope
S **Movie:** The World According To Garp
W **Movie:** Valley Girl

9:30
2 Newhart
13 **Special:** King: A Filmed Record. . . Montgomery To Memphis
31 Money Show

10:00
2 Emerald Point, N.A.S.
4 **Special:** Those Wonderful TV Game Shows
5 News
9 **Special:** Stars With David Steinberg
31 German Professional Soccer
N **Movie:** Tomorrow

10:15
13 Neuron Suite
H **Movie:** Independence Day

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
W **Movie:** Brief Affair

11:15
13 Radio

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 **Big East Basketball:** Syracuse Vs. St. John's
11 Honeymooners
21 Latenight America
S Superstars Of Comedy

12 **MIDNIGHT**
7 Eye On Hollywood
11 Star Trek
N **Movie:** Slave Of Love

12:10
H **Movie:** The Pirates Of Penzance

12:30
2 Columbo
4 David Letterman
7 Entertainment Tonight
S **Movie:** The Eerie Midnight Horror Show
W **Movie:** Brimstone & Treacle

1:00
5 Hogan's Heroes
7 **Movie:** How To Commit Marriage (1969). Bob Hope.
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Rat Patrol
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!
S Gallagher
W **Movie:** Priest Of Love

2:05
H **Movie:** Losin' It

2:30
4 Mary Tyler Moore
5 Best Of Midday

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** Blondie Goes To College (1942). Penny Singleton, Arthur Lake.
S **Movie:** The Year Of Living Dangerously

3:30
4 Here's Lucy
5 Off The Set

3:50
H **Movie:** Star Trek II

4:00
4 Here's Lucy
9 World Vision

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
S Faerie Tale Theatre (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Feb. 28

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W **Movie:** Creepshow

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
H Coming Attractions
S US Festival '83/ Day 4

8:00
2 **Special:** The 26th Annual Grammy Awards
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** Doctor Zhivago (1965). Julie Christie, Omar Sharif. Pasternak's epic of a young couple facing the dark days of the Russian Revolution. Part 1 (part 2, Wed., Feb. 29, 8 p.m.).
13 Nova (cc)
21 The Pallisers
31 Black Focus
H **Movie:** Savannah Smiles
N **Movie:** Punishment

8:30
5 Carol Burnett
7 Ripley's Believe It Or Not
9 **Movie:** The Sand Pebbles (1966). Steve McQueen, Candice Bergen. Part 2 (part 1, Mon., Feb. 27, 8:30 p.m.).
31 Africa File

9:00
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: "Refuge" (cc)
21 Masterpiece Theatre: The Irish R.M. (cc)
31 Eye On Dance
S **Movie:** The Towering Inferno

9:30
7 Oh Madeline
31 Karate
W **Movie:** A Little Sex

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
31 A Walk Through The 20th Century
H **Movie:** To Catch A King
N **Movie:** Becket

10:10
21 Clarence Darrow, Starring Henry Fonda

10:30
9 Nine On New Jersey
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Mingus

11:15
W **Movie:** Randy, The Electric Lady

11:30
2 Magnum, P.I.
4 **Special:** Decision '84
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners

11:45
21 Latenight America

11:55
4 Tonight

12 **MIDNIGHT**
9 Hawaii Five-O
11 Star Trek
H **Movie:** That Championship Season
S **Movie:** Victor/ Victoria

12:30
2 McCloud
7 Entertainment Tonight
N **Movie:** The Rutles

12:45
W **Movie:** The Beast Within

12:55
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** Bounty Man (1972). Clint Walker.
9 World Vision
11 Twilight Zone

1:30
5 Rat Patrol
11 News

1:55
4 Mary Tyler Moore
H **Movie:** Fighting Back

2:00
2 News
5 **Movie:** Dogpound Shuffle (1975). Ron Moody, David Sall.
9 Joe Franklin
11 Emergency!

2:15
S **Movie:** Xtro

2:25
④ Mary Tyler Moore

2:30
Ⓦ **Movie:** First Blood

2:55
④ Bob Newhart

3:00
⑨ **Movie:** The Boy From Oklahoma (1954). Will Rogers, Jr.
⑪ **Movie:** Blondie's Blessed Event (1942). Penny Singleton.

3:25
④ Here's Lucy

3:35
Ⓗ The Great Standups

3:40
Ⓢ **Movie:** Stroker Ace

3:55
④ Here's Lucy

4:03
⑤ CME Sat

4:25
④ More Real People

4:30
⑪ Abbott & Costello

4:35
Ⓗ **Movie:** That Championship Season

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ **Movie:** Enchantment

Weekend, Feb. 25-26

Sat., Feb. 25

6:00
② Patchwork Family
④ Rebop
⑤ Pattern For Living
⑪ Aprenda Ingles

6:30
④ Carrascolendas
⑤ Insight
⑦ Greatest Sports Legends
⑪ Gigglesnort Hotel
Ⓗ Starstruck

7:00
② Captain Kangaroo
④ One Of A Kind
⑤ World Tomorrow
⑦ Davey & Goliath
⑨ News
⑪ Return To The Planet Of The Apes

7:05
Ⓢ **Movie:** Raintree County

7:30
④ LBS Children's Theatre
⑤ Bullwinkle
⑦ Little Prince
⑨ Newark & Reality
⑪ Pink Panther
⑬ Wall $treet Week
Ⓗ Fraggle Rock

8:00
② Charlie Brown & Snoopy
④ Flinistone Funnies
⑤ Wonderama
⑦ Monchichis/Little Rascals/Richie Rich
⑨ Christopher Closeup
⑪ Tom & Jerry
⑬ MacNeil/Lehrer Newshour
㉛ Carrascolendas
Ⓗ Video Jukebox

8:30
② Saturday Supercade
④ Shirt Tales
⑤ America's Top Ten
⑨ Meet The Mayors
⑪ Herald Of Truth
㉛ Teaching Students With Special Needs
Ⓗ **Movie:** To Catch A King

9:00
④ Smurfs
⑤ Star Search
⑦ New Scooby & Scrappy Doo
⑨ Nine On New Jersey
⑪ Essence
⑬ Lawmakers
㉛ La Esquina

9:30
② Dungeons & Dragons
⑦ Pac-Man/Amazing Rubik Cube Hour
⑨ Davey And Goliath
⑪ Hee Haw
⑬ Mainstream
㉛ **Special:** Chemical People

10:00
② Plasticman
⑤ Saturday Morning
⑨ All-Star Wrestling
⑬ American Interests
Ⓢ **Movie:** Kiss Me Kate
Ⓦ **Movie:** The Three Mesquiteers

10:30
② Charlie Brown & Snoopy
④ Alvin & The Chipmunks
⑦ Littles
⑪ Three Stooges
⑬ International Edition
㉛ Que Pasa USA?
Ⓗ **Movie:** International Velvet

11:00
② Benji, Zax & The Alien Prince
④ Mr. T
⑦ Puppy/Scooby Doo (cc)
⑨ B.J./Lobo
⑪ Road To Los Angeles
⑬ Faces Of Culture

11:30
② Bugs Bunny/Road Runner
④ Amazing Spider Man & Incredible Hulk
⑬ Faces Of Culture

11:45
Ⓦ **Movie:** A Time To Die

12:00
② **Tennis:** USTA Women's Indoor Championship
⑤ Dance Show
⑦ Weekend Specials (cc)
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ **Big East Basketball:** Seton Hall Vs. St. John's
⑬ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** Lovesick

12:30
④ Thundarr The Barbarian
⑦ American Bandstand
⑬ Black And Puerto Rican Caucus Highlights
㉑ All New This Old House (cc)

1:00
④ Fight Back
⑤ Fame
⑨ **Movie:** Fantastic Voyage (1966). Stephen Boyd, Edmond O'Brien. A medical team is reduced to microscopic size to perform delicate surgery.
⑬ Presente
㉑ Victory Garden
Ⓗ **Movie:** T.A.G.—The Assassination Game

1:30
④ More Real People
⑦ Pop 'N Rocker
⑬ Bits And Bytes
Ⓦ The Wild Pony

1:40
㉑ A House For All Seasons (cc)

2:00
② **NCAA Basketball:** Boston College Vs. Georgetown
④ **Special:** Ray Charles...A Man And His Soul
⑤ Starsky & Hutch
⑦ World Cup Skiing
⑪ Abbott & Costello
⑬ All New This Old House (cc)
Ⓢ **Movie:** Victor/Victoria

2:15
㉑ Motorweek

2:30
⑪ Happy Days Again
⑬ American Playhouse: "The Cafeteria" (cc)
㉛ The Kid Who Couldn't Miss
Ⓗ Pee Wee Herman

2:45
㉑ All New This Old House (cc)

3:00
⑤ **Movie:** Challenge Of The Ninja (1979). Lui Chia-Hui.
⑦ Sportsbeat
⑨ **Movie:** Tourist Trap (1979). Chuck Connors.
⑪ **Movie:** Eyewitness (1981). Sigourney Weaver, William Hurt. A janitor, infatuated with a beautiful reporter, involves them both in murder.
Ⓦ **Movie:** The Ritz

3:25
㉑ Victory Garden

3:30
⑦ Professional Bowlers Tour
⑬ Made In Taiwan
Ⓗ **Movie:** Liar's Moon

4:00
② Sports Saturday
④ **NCAA Basketball:** TBA
㉑ A House For All Seasons (cc)
㉛ 1983 National Roller Skating Championship

4:30
⑬ Inside Story
㉑ Motorweek
Ⓢ **Movie:** Daffy Duck's "Fantastic Island"

5:00
⑤ Mission Impossible
⑦ Wide World Of Sports
⑨ Top 40 Videos
⑪ Little House On The Prairie
⑬ A Walk Through The 20th Century
㉑ Sesame Street (cc)
㉛ Healthier Babies
Ⓦ **Movie:** Yanks

5:30
㉛ Lawmakers
Ⓗ Video Jukebox

6:00
② Channel 2 The People
④ News
⑤ Blue Knight
⑨ Racing From Aqueduct
⑪ Star Trek
⑬ Nature (cc)
㉑ Music Of Man
㉛ Searching
Ⓗ **Movie:** Savannah Smiles
Ⓢ Rock Of The '80s

6:30
② ④ ⑦ News
⑨ Racing From Hialeah
㉛ European Journal

7:00
② News
④ Prime Of Your Life
⑤ Welcome Back, Kotter
⑦ **Special:** National Save-A-Life Test
⑨ News 9: Weekend
⑪ Dance Fever
⑬ Newton's Apple
㉑ Inside Albany
㉛ Music Video Party
Ⓢ **Movie:** Lovesick

7:30
② Muppets
④ This Is Your Life
⑤ All In The Family
⑨ New Jersey People
⑪ At The Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ Checking It Out
Ⓦ Superbowl Tomorrow

8:00
② Whiz Kids
④ Diff'rent Strokes
⑤ **Movie:** Lifeboat (1944). Tallulah Bankhead, William Bendix. Hitchcock's intense character study of eight shipwreck survivors stranded in a lifeboat.
⑦ T.J. Hooker (cc)
⑨ **Hockey:** Rangers Vs. Montreal Canadiens
⑪ **Special:** Solid Gold Countdown '83
⑬ Nature Of Things
㉑ Tech Life
㉛ Rastafari Voices
Ⓗ **Movie:** To Catch A King
Ⓝ **Movie:** Le Boucher

8:30
Ⓦ **Movie:** Breathless

9:00
② **Movie:** Sharky's Machine (1981). Burt Reynolds. A tough cop organizes a group of vice-squad officers to destroy the man who controls the city's corruption.
④ We Got It Made
⑦ Love Boat (cc)

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13 Seeing Things
21 Mario Lanza: The American Caruso
31 NYU Broadcast Lab
S **Movie:** Independence Day

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
H **Movie:** Fast Times At Ridgemont High
N **Movie:** The Twelve Chairs
W **Movie:** The Sin

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** Arsenal Stadium Mystery (1939). Leslie Banks.
21 **Movie:** Something In The Wind (1947). Deanna Durbin.
31 Music Video Party

11:00
4 7 News
5 **Movie:** The Thomas Crown Affair (1968). Steve McQueen.
9 Laugh-In
11 Odd Couple
S Bizarre (cc)

11:30
2 News
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners
H **Movie:** Used Cars
S **Movie:** Hardcore
W **Movie:** Linda

11:45
7 **Movie:** The Omega Man (1971). Charlton Heston, Anthony Zerbe.

12 **MIDNIGHT**
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** Oblomov

12:15
2 Sports People

12:30
2 **Movie:** Double Image (1970). George Hamilton, Paul Henreid.

1:00
4 Rock Palace
9 **Movie:** Revenge Of The Stepford Wives (1980). Sharon Gless.
11 Twilight Zone
W **Movie:** Forbidden Zone

1:05
5 **Movie:** The Idol (1966). Jennifer Jones.

1:20
S **Movie:** Victor/Victoria

1:25
H **Movie:** The Man With Two Brains

1:30
11 News

1:40
7 **Movie:** The Sentinel (1977). Chris Sarandon.

2:00
4 Mary Tyler Moore
11 **Movie:** The Virgin Queen (1955). Bette Davis.

2:30
4 Mary Tyler Moore
W **Movie:** Cat People

2:41
2 Music Magazine

3:00
4 Gavin/Lott
9 World Vision
H Pee Wee Herman

3:11
2 **Movie:** The Storyteller (1977). Martin Balsam.

3:30
4 Bob Newhart

3:45
S **Movie:** Independence Day

4:00
4 Here's Lucy
9 World Vision
11 Life Of Riley
H **Movie:** T.A.G.—The Assassination Game

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:10
2 **Movie:** Miss Kline, We Miss You (1974). Patty Duke Astin.

5:30
9 Point Of View
11 Christopher Closeup
H Video Jukebox

5:45
11 Davey And Goliath
S **Movie:** Across The Great Divide

5:50
5 Time For Timothy

Sun., Feb. 26

6:00
9 New Jersey Report
11 News
H **Theatre:** Vanities

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour For Power
7 Faith For Today
9 Newark & Reality
11 Old Time Gospel Hour

7:30
4 Journey To Adventure
7 Insight
9 Jack Van Impe Presents
13 Mister Rogers
H **Movie:** Missing
S Thunderbirds 2086

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 It's Your Business
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Austin City Limits Encore
7 Tiempo
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats
H Coming Attractions

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
13 Electric Company
H **Movie:** Daffy Duck's "Fantastic Island"
S **Movie:** Grease II
W **Movie:** Ruling Class

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Western Union (1941). Robert Young, John Carradine.
7 Eyewitness News Conference
9 Make Peace With Nature
11 **Movie:** Abbott And Costello In The Foreign Legion (1950). Bud Abbott, Lou Costello.
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Sports America Special
H Fraggle Rock

12 **NOON**
2 **Basketball:** L.A. Lakers Vs. Philadelphia 76'ers
4 News 4orum
9 Robert Schuller
21 Six-Gun Heroes
H **Theatre:** Vanities
S Paper Chase

12:30
4 Meet The Press
7 Directions
11 **Movie:** Who's Minding the Store (1963). Jerry Lewis.
W Sammy's Super T-Shirt

1:00
4 **Special:** China: Other Voices
5 **Movie:** Yours, Mine And Ours (1968). Lucille Ball, Henry Fonda. Life has its difficulties for newlyweds with 18 children.
7 World Cup Skiing
9 **Movie:** Joe Panther (1976). Brian Keith, Ray Tracey. An Indian youth strives to be a man and make it in the world.
13 Shakespeare Plays: The Comedy of Errors
21 **Movie:** Torture Ship (1939). Lyle Talbot.
S **Movie:** A Song Is Born

1:30
H **Movie:** Massacre In Rome

2:00
4 **NCAA Basketball:** Michigan State Vs. Indiana
7 American Sportsman
W **Movie:** First Blood

2:30
2 **NCAA Basketball:** Louisville Vs. DePaul
7 **USFL Football:** TBA
11 **Movie:** Three Days Of the Condor (1975). Robert Redford. A CIA researcher stumbles onto information that could get him killed.
21 Sneak Previews

3:00
9 **Movie:** She's Dressed To Kill (1979). Eleanor Parker. When a retired designer stages a come-back, her models are systematically murdered.
13 TBA
21 Teach Life
S **Movie:** The Pirates Of Penzance

3:15
5 **Movie:** Lady In Cement (1968). Frank Sinatra, Raquel Welch.

3:30
13 Enterprise (cc)
H **Movie:** Missing

4:00
4 Sportsworld
13 Tony Brown's Journal
21 Mario Lanza: The American Caruso
31 Washington Week In Review
W Concert For Bangladesh

4:30
2 Sports Sunday
13 Mainstream
31 Lawmakers

5:00
5 Fame
9 S.W.A.T.
11 **Movie:** The Howling (1981). Dee Wallace. (Repeat of Fri., Feb. 24, 8 p.m.)
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)

5:30
13 Firing Line
21 The Marx Brothers In A Nutshell
31 Cityscope
H Coming Attractions

6:00
2 4 7 News
5 **Movie:** The Chinese Connection (1979). Bruce Lee. A martial artist seeks vengeance when his former master is brutally murdered.
9 Hawaii Five-O
31 All About TV
H **Movie:** Daffy Duck's "Fantastic Movie"
S **Movie:** Grease II
W **Movie:** Aguirre. . .The Wrath Of God

6:30
2 4 7 News
13 Agronsky & Company
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
13 Inside Albany
31 Opening Night

7:30
13 World War I
21 De Bono's Thinking Course
31 Sailor's Return
H Fraggle Rock

8:00
2 **Movie:** Star Wars (1977). Mark Hamill, Harrison Ford. The movie phenomenon of outer space heroes battling evil in the name of "The Force."
4 **Movie:** Urban Cowboy (1980). John Travolta, Debra Winger. A hardhat attempts to prove his manhood in a Texas honky-tonk.
5 Star Search
7 **Movie:** Lace (1984). Bess Armstrong, Phoebe Cates. An international sex-symbol hides an agonizing past for which she now seeks retribution. Part 1 (part 2, Mon., Feb. 27, 9 p.m.). (cc)
9 Straight Talk
11 **Movie:** High Noon (1952). Gary Cooper, Grace Kelly. A lawman is pursued by the killers he sent to prison.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
H **Movie:** That Championship Season
N **Movie:** Les Biches
S **Movie:** Flashdance (cc)
W **Movie:** Threshold

8:30
31 Checking It Out

9:00
5 **Special:** Pre-Grammy Show
9 New Jersey Report
13 Masterpiece Theatre: The Irish R.M. (cc)
31 With Babies And Banners

9:10
21 **Movie:** Doctor Rhythm (1938). Bing Crosby.

9:30
9 Meet The Mayors
31 Emergency Brigade

10:00
5 11 News
9 Jimmy Swaggart
13 To The Manor Born
31 Rastafari Voices
H **Movie:** Missing
N **Movie:** High Heels
S The Police
W Playboy On The Scene

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
21 **Movie:** Rhythm Romance (1938). Bob Hope.
S **Movie:** The Pirates Of Penzance
W **Movie:** Enter The Ninja

11:15
2 7 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** Girls Of The White Orchid (1983). Ann Jillian, Jennifer Jason-Leigh.
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 **Movie:** The Last Dinosaur (1971). Richard Boone.
7 **Movie:** Oklahoma Crude (1973). George C. Scott, Faye Dunaway.
9 **Movie:** The White Horses Of Summer (1973). Jean Seberg.
11 Star Trek
N **Movie:** Le Boucher

12:05
H Billy Crystal

12:45
W **Movie:** Funeral Home

1:00
11 Twilight Zone
S **Movie:** In Praise Of Older Women

1:05
H **Movie:** Massacre In Rome

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Children's Christian Fund
11 Wall Street Journal Report

2:10
7 **Movie:** Screaming Mimi (1958). Anita Ekberg.

2:15
4 Positively Black

2:30
11 **Movie:** Paradise Alley (1961). Hugo Haas, Marie Windsor.

2:45
4 First Estate

2:50
S **Movie:** Lunch Wagon

2:55
H **Theatre:** Vanities

3:00
9 **Movie:** Rhythm On The River (1940). Bing Crosby, Mary Martin.

4:10
S **Movie:** A Song Is Born

4:30
11 Abbott & Costello
H **Movie:** Daffy Duck's "Fantastic Island"

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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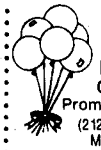

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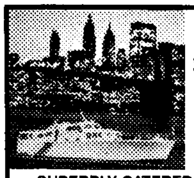

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Happy Woman—Late 40's, crazy about art and the world at large. Seeks man to share life's pleasures. NYM Box C065.

Judge This Book By Her Cover—Extremely feminine, exceedingly rare. Chapter 1 reveals a witty, interesting, discerning woman. Once you start reading you'll never want to stop. Of course a good reader must be a sensitive, caring, energetic man 38-50, with integrity and high self-esteem. To take this book out send letter/phone. Photo appreciated. NYM Box C066.

Extraordinarily Special Man—Tall, curly hair, very attractive, well built, very successful, romantic, enjoying wonderful life but would like to share it with a very special woman who trusts her instincts, is impulsive, beautiful, 5'6"-5'9", very smart, classy, a bit crazy, cares about the underdog, knows what she wants, is a dancer, actress, lawyer, doctor or has some other kind of self to find schtick in life. She must enjoy the glamorous along with the simple, have a real sense of humor, be sexy, sensual, look great in a bikini or evening gown and from 27-35. I am Jewish but not religious, 40ish, perceptive, once divorced and one of the happier people I know. If you are turned on by boats, beaches, spontaneous trips, adventure and the entertainment world, if you like shopping for lingerie with your guy and you want someone unique to do that and all the rest with, send letter, phone/recent photo to NYM Box C051.

Old Fashioned, Attractive—Polished, Christian lady, 31, who resides in a good neighborhood, attends social and country club functions, and enjoys home life and leisure time, desires to date, marry a gentleman with similar background. He should be stable, prominent, well-to-do and family oriented. NYM Box D062.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Are You Looking For Mr. Right?—Warm and caring, attractive, 30 year-old male, 5'7", athletic, Jewish, love dancing and good conversation with serious intentions. Seeking responsive, petite, slim, beautiful, vivacious, 20-29 year old woman. Photo and phone. NYM Box D071.

A Special Man—Successful, married, 40, handsome, trim. Looking for a special slim, sensual woman to share a special discreet, delicious relationship. Send note, description, phone and/or photo. NYM Box D072.

Executive—Nonsmoker. Loves movies, music, cats, puns. Seeks Manhattan lady to 45 for sharing. NYM Box C043.

I'm A Sloppy Romantic—Male, early 20's, athletically built enjoys history, travel, mountain climbing, physical fitness, mornings on horseback (when possible) and night life. Seeks attractive, female counterpart to share the best of times. Photo appreciated. NYM Box C044.

Refined—Educated, devilishly handsome Wall St. exec. 35, 5'8", enjoys tennis, movies. Wants to settle down with attractive, slender, professional woman. Phone/photo please. NYM Box C049.

Rarest Of The Rare!—I am looking for a very beautiful woman with wit and intelligence 20-28, 5'6" to 5'9", natural blonde, slim, nonsmoker, nondrinker. Interests: sailing, tennis, skiing, dancing, traveling. Any faith. I am the male counterpart. Jewish, 6', very good-looking, slim. Tired of plastic people. Send full photo/phone. NYM Box C050.

Immodesty Prevents This—Caring, well educated, handsome, 6', 33 year old Jewish widower with 6 year old son from stating same. Doubt him? Write to: P.O. Box 625, Fresh Meadows, NY 11365.

Local Cutie—5'8", 34, blonde, blue-eyed female seeks financially established, kind, caring and handsome man 40-55, for genuine commitment. Photo please. NYM Box C053.

Handsome, Trim, Educated Exec—46, 6'2", seeks tall, slim, sensuous beauty, 34-46, who enjoys the finer things of life, for fun, games and 1st class relationship. Photo/phone. NYM Box F054.

Unhappy, Bored Man—Adorable, corporate president, 31, Kenny Loggins look alike, generous, married, seeks warm, tender, caring relationship from special female who is sincere, honest. Photo and bio please. NYM Box C052.

30 Year Old, Attractive—Professional woman with interests in jogging, fine dining, travel. Wishes to meet Jewish man with similar interests. Future desire marriage and children. NYM Box D074.

Slender—5'5", 27, female. Where are the 6' plus, single men? NYM Box D075.

Averagely Attractive Woman—61, 5'3", seeks intelligent companion/mentor for life. NYM Box D076.

More Than A Touch Of Class—Very attractive, sensitive, romantic, fun-loving Jewish female, mid 20's, wants to meet that special man 28-40. He is financially secure, sophisticated, handsome, intelligent, fun to be with and is ready for the real thing. Photo and phone. NYM Box C058.

Pretty, Shapely Active—Female 29, 5'3", 115, long brown hair, brown eyes wants WASP/Catholic corporate professional, marriage oriented male. I'm sweet fun and worth it. NYM Box C059.

Attractive, Engaging Female—WASPy, 47, of independent means and disposition, seeks sophisticated, light hearted counterpart for slowly evolving relationship. Beautiful manners highly esteemed. NYM Box D088.

Man Of Independent Means—Single male, 42, low-keyed good looks, intelligent, together and financially secure seeks a good looking, bright, humorous, sensitive female with class. Phone/photo please. NYM Box F051.

Pretty, Cultured Female—38, seeks warm, successful man. NYM Box D104.

Ivy League Man—Attorney, 50, successful, divorced, trim, refined, sophisticated seeks 35-40, beautiful, warm, slim, cultured woman in Manhattan. Photo/note and phone. NYM Box C061.

Warm, Pretty, Ph.D.—Psychotherapist seeks sensitive man, late 30's-early 40's. Send photo and resume. NYM Box D105.

NJ Commuter—Very attractive, Irish-American male, professional, 36, athletic/varied interests seeks attractive, slim, sensual, professional female for love and commitment. Photo/phone. NYM Box F060.

Successful Attorney, 42—Married, warm, Pavorotti type seeks slim female LI/NYC, dating, travel, very discreet affair. Send phone. N. Babylon, NY 11703.

Exciting, Vivacious Jewish Lady—Loves theater, beaches, tennis and romantic evenings. Seeking a professional male, 35-45, who loves life, for a sharing and lasting relationship. NYM Box D097.

Reward:—Nothing in life is as important to me as finding a special man with whom to share it. I'm 33, 5'8", considered physically and spiritually beautiful and wish to share life's magic memories and mysteries. I seek a renascent relationship with someone who can cherish this happy, loving, giving and vulnerable woman. For the man who reaches my heart with his intelligence, sensitivity, insight, strength and humor I'll give all the love, care, time and trust that I have. If you yearn for an extraordinary friendship and partnership reach out for me. No clinkers need reply. NYM Box C064.

Attractive, Bergen County—Female, 46, European background, seeks warm male friendship. NYM Box D109.

Warm, Loving, Passionate—Sensual, attractive, 36, seeks highly creative, imaginative, open, playful, romantic, sensitive, self-aware man, not afraid of a strong-willed, extremely bright, direct, successful, articulate yet soft, vulnerable, sometimes childlike woman. NYM Box D084.

Sweetheart Wanted—Prefer fun-loving female for handsome male, 5'6", 28. Nights, weekends a must. Excellent fringes. Send to: NYM Box F057.

Good Looking Male—Single, white, 30's, 5'8", sensuous, sensitive sybarite, priapic proclivity awaits appreciative female. NYM Box F058.

Handsome Man—Appears younger than sixties, intelligent, slim, athletic, medium height, music lover, financially secure prefers Manhattan woman with time. NYM Box D096.

Lotto Winner—Seeks assertive, pretty, nonsmoking female, 30-38, 5'4" and under to help me spend my winnings and share my life. I'm 36, bright, witty, cute, with great eyes. Photo/phone. NYM Box D053.

Super Pretty—Elegant, vivacious, blonde, petite divorcee wishes to meet unattached, sophisticated, very successful gentleman over 40 to share and enjoy life to its fullest, Photo and phone please. NYM Box C037.

Wanted!—Interesting, self-motivated, independent, witty, successful, attractive man to add a new dimension to this already terrific life of a striking 36-year-old red headed woman traffic stopper who's loyal as a mutt and showy as an Afghan. Reward? Of course, me! Photo and bio. NYM Box C045.

I Am Looking—For a girlfriend/buddy who like me, wants to get to know Manhattan. I am 35, tall, slim, great looking, stylish clothes, good make-up, career and own money. Live Manhattan. I know right places, but need a friend to explore with. NYM Box D077.

Non-Classified Charming Woman—Wonderful telephone voice, tall and attractive, and I attract many but am disappointed too often. Interests range from avant-garde to the Super Bowl. Gutsy and earthy, but admit to being a warm and sensitive Shaker Heights snob. Lived on other continents. Travel preferences either backpack or private jet. In the media business. Speak several languages. Writer and other on going projects in the Middle East. In search of tall, single man 35-55, of substance for romantic partner. NYM Box C047.

5'8", Slim, Honey-Blonde—Female, 50. Fun-loving, sentimentalist loves theater, jazz, museums, Scrabble, carpentry and stock market. Hate one night stands. Seeks unattached male who can laugh at *himself* and not afraid to share himself with others. Phone/photo, please. NYM Box D094.

Getting It Together—30-year-old businesswoman, attractive, sexy, bright, fun-loving, warm, honest, sensitive and loving. It's taken several years of therapy to get it together and it was well worth it. Interested in meeting that special man who's done the same. It's time we shared the wealth. NYM Box D106.

Worldtrip Travelmate—Attorney, 34, confirmed single, bon vivant, world traveler, has first class passes for worldtrip. Will take tall, worldclass female, model or beauty on exciting, expense paid experience. Photo, phone, promptly please. NYM Box D085.

Brainy Single Male, 52—OK looking, tall, slim, blond ad writer. Atheist. Seek nice, warm, Manhattan lady under 50 who's polite to waiters, doesn't smoke. Photo a must. NYM Box D098.

Personality Plus—32 year old Jewish professional would like to meet a warm, sincere, caring, Jewish male who is interested in a warm, honest relationship. NYM Box D101.

Married Jewish Man From Brooklyn—35 years old, 5'6", seeking discreet uninhibited female for afternoon affairs. I can travel NY, NJ and LI. Send photo (if possible) and phone. NYM Box D067.

Pure Pleasure—Wanted: gorgeous, buxom, sexy blonde with centerfold figure, 20's. Must have pleasant personality and be fun to be with. Reward offers a man of discriminating taste that comes with success and style. White, single Jewish man, 40, professional, real, responsible, sincere, handsome, educated, with 6 figure discretionary income willing to share life's pleasures with the right beautiful playmate. Only replies with photo and phone will be answered. NYM Box C023.

Strikingly Beautiful—Tres chic, modelesque, bright, educated, divorced, white Jewish lady of quality in 30's, with a variety of interests seeks tall good looking, in good shape, successful, financially secure, stable, quality, Jewish, Manhattan gentleman, age 38-46, non-smoker, who enjoys dancing, the arts and the good life. Bio, photo and phone please. NYM Box C038.

Successful Executive—New Jersey man seeks class woman who occasionally likes to cross to the wild side. I am 39, Jewish. If you are 33 to 38 and Jewish and want a friend for life to walk down the beach with, respond with a note about yourself, photo and telephone number. NYM Box D060.

Believe It Or Not, Santa Claus—Is looking for a beautiful, sexy, charming and elegant lady, 25-40; recently sold all my businesses; it's time to start living, instead of working. I'm a young 50; single, and want to live, laugh, love, travel and enjoy. I can arrange my time to suit yours. I am finally free of all obligations and responsibilities to everyone and everything. There is so much to enjoy in this world, and I'm finally ready for all of it. If you are full of hell and looking for adventures, please send photo, phone and letter. I'm ready, willing and able. Are you? NYM Box D087.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Beautiful Woman—Seeks very handsome, smart, kind, masterly man, 30-45, for special romance. Letter with photo answered first. NYM Box C042.

Warm And Caring—Really nice, attractive, Jewish, single female, 30's, enjoys cuddling by cozy fires, munching egg rolls, sipping wine, city strolls, country drives and much more. Seeks a good guy for happiness. NYM Box D091.

Extremely Generous—I would do anything in my power for you and your parents if I fell in love. Handsome, 5'9", 170, Jewish, 48, own large business and want to meet gorgeous and kind young woman to marry. Please be gorgeous and kind and I will love you always. Photo please. NYM Box F055.

Attractive Female, Mid 40's—Good living, interested in books, sports, plays, movies, arts. Looking for compatible gentleman. NYM Box F056.

Black Male, Single—27, from Ct., nonsmoker. Likes dining, music, and movies. Seeks female companion for fun and friendship. Photo and phone, please. NYM Box D092.

Married Lady, 38—Locked into marriage seeks married man for discreet long term friendship. NYM Box D093.

Blonde, Boston-Bred—Professional woman, 30, looking for educated N.Y.C. man of same background and about same age. Warmth and sense of humor a must. Phone; photo appreciated. NYM Box C046.

Extremely Successful Stockbroker—47, 6', 180 lbs. John Garfield look-alike wishes to meet female knockout for serious relationship. Photo and particulars a must. NYM Box C060.

Handsome—Self-made multimillionaire, 45, two Harvard degrees, very much wants to hear from you if you are a very intelligent, very attractive, warm and happy Jewish woman with an appreciation for higher spiritual values. Please include photo. NYM Box D059.

Strong-Willed Attractive—Professional woman, 30, with positive attitude toward life seeks mature, dynamic, wealthy, over-achiever for best friend/lover/mate. If you enjoy life and want to share it with someone special write to me. Photo/evening phone. NYM Box F059.

Ct. Black Male Professional—Eclectic tastes. Theatre, jazz and art. Late forties. Divorced. Seeks effervescent lady, secure, intelligent and sincere. Phone/photo essential with reply. Reply: PO Box 9136. New Haven, Conn. 06532-0136.

Handsome Single Man—38, interested in world politics, seeks attractive female, 20's. Photo. NYM Box D083.

Casting Call—Female playwright/public relations executive has her acts together, but principal male role still open for creative, mature man of taste. Bio, photo and phone, please. NYM Box D086.

ANNOUNCEMENTS

Mila—I love you so very much. Happy Birthday. Love MMM.

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The Classified Ad—Use it to help your business do more business. 212-880-0732.

SUBLETS

A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

Radiant 1 Bedroom Sublet—Luxury building, carpeting. Heart Lincoln Center area. Park and River view. Available in March. $1200. 212-877-0065.

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Central Park West—64th Street. Sun filled, charming, 3 1/2 rooms in turn of the century building. Maintenance $364. Asking $235,000. Owner. 212-877-3697.

Olympics Rental, 1984—3 bedroom deluxe condo. Daily cleaning. 714-549-2727.

The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

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St. Maarten/Caribbean—3 bedroom villa with pool, spectacular view, luxury accommodations. Weekly rates. Call Eves: 212-873-8846; Days: 212-752-1666.

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Luxury Weekends—1 hour from NYC. Fully furnished, beautifully appointed and meticulously maintained 114-acre property in Westchester available weekends for the most discerning. Rich interiors. Large guestrooms with private baths, dressing alcoves, multiple amenities. Spectacular dining room overlooking gardens and grounds. Elegant for entertaining. On-premises private golf, tennis, heated pool, fully-equipped physical fitness center, steam rooms, saunas. Private three-acre pond. Deluxe. In mint condition. Full housekeeping staff, cooks, gardeners, chauffeur, physical fitness staff and resident manager. Ten Weekend Package for Two: $3,850, Saturday breakfast, Sunday brunch, and dinner the evening of your choice included. Call or write: David Traurig, Arrowwood of Westchester, Anderson Hill Road, Rye Brook, New York 10573. 914-939-5500, ext. 7849.

Narragansett, R.I.—Spectacular 4 bedroom house/private beach/fireplace/decks. July/August. 603-431-1294.

Put the working classified to work for you. New York subscribers are affluent (median household income $52,000), active, professional New Yorkers. Reach them with an ad in the New York Classified. Call 212-880-0735.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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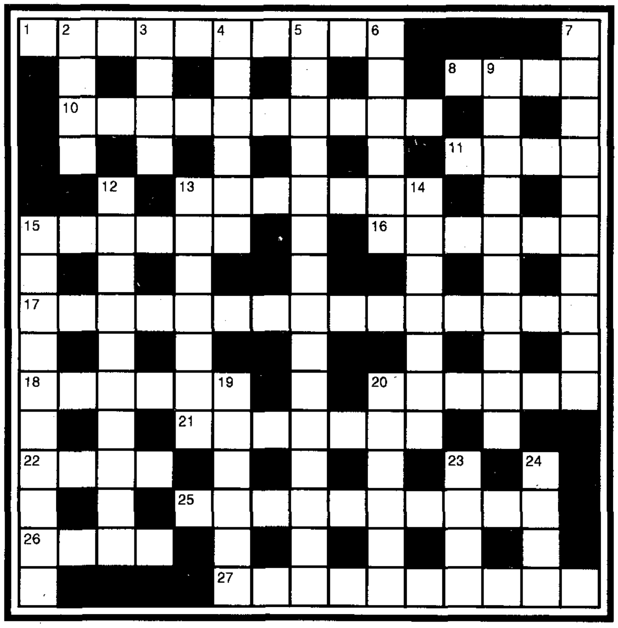
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 They don't function well if they feel deflated. (5, 5)
8 When this takes a bashing, it's a punishing way of getting food ready to cook. (4)
10 Lion spoilt perhaps by team guide. (10)
11 You might hammer it or, handily, varnish it. (4)
13 Exaggerate the common term of imprisonment. (7)
15 Acts like a baby in the pool? (6)
16 Like an antitoxin, it's grave without one. (6)
17 From yon pool, deer are taken to be turned into easy profit! (5, 3, 3, 4)
18 Man with woman, woman with man, for protection? (6)
20 Former tea set outside for the band. (6)
21 Orange colour for fans is spoiled. (7)
22 Banal idea for cereal. (4)
25 Composer looks frightened before train crash. (10)
26 A man or a mother? (4)
27 Discourage non-female cleaners? (10)



Down

2 Hurries roughly to get at the drinks. (4)
3 In addition, or this if not. (4)
4 Distorts the meaning of decisive changes of direction. (6)
5 Bombardier starts off and proves lout felt awkward in life-saving gear. (11, 4)
6 Cost is varied by those resigned to the outcome. (6)
7 Teenager using a contribution from the state to get perfume. (10)
9 To make one a profit could be grand. (10)
12 John's concession of rights. (5, 5)
13 Killers in winter sports, one hears. (7)
14 Patsy the sportsman regarded as chicken by the doctor on a particular measure? (7)
15 Like French Catholic taking on one, a novice, engaged in business. (10)
19 Thanks to Will for his old jacket. (6)
20 Apparently a kind of post office worker? (6)
23 Great deal of money for building? (4)
24 Continue after all? (4)

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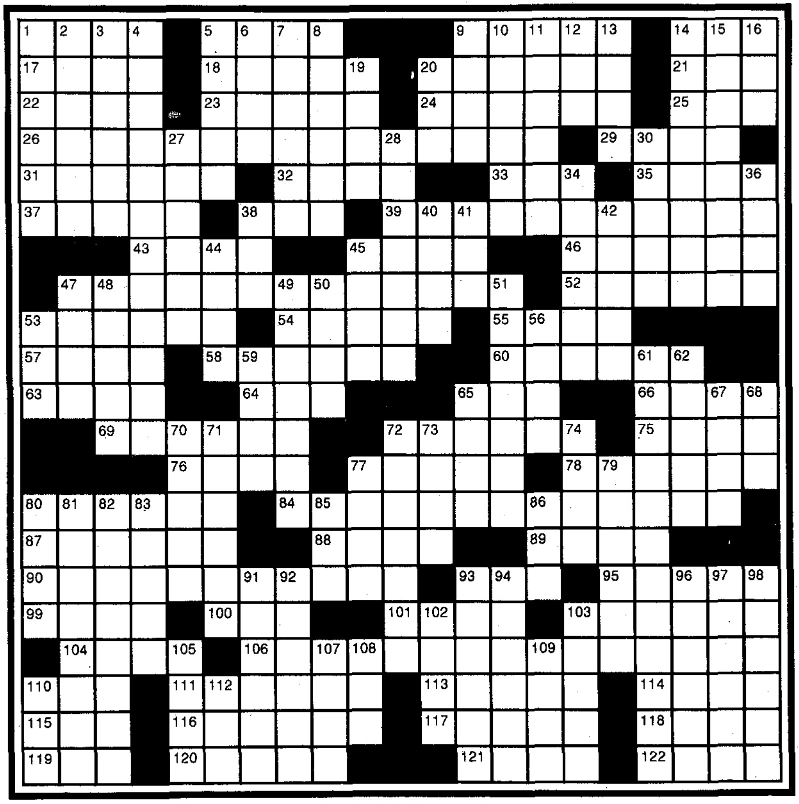
'MEET THE MISTER':'CUE' CROSSWORD/By Maura B. Jacobson

Across

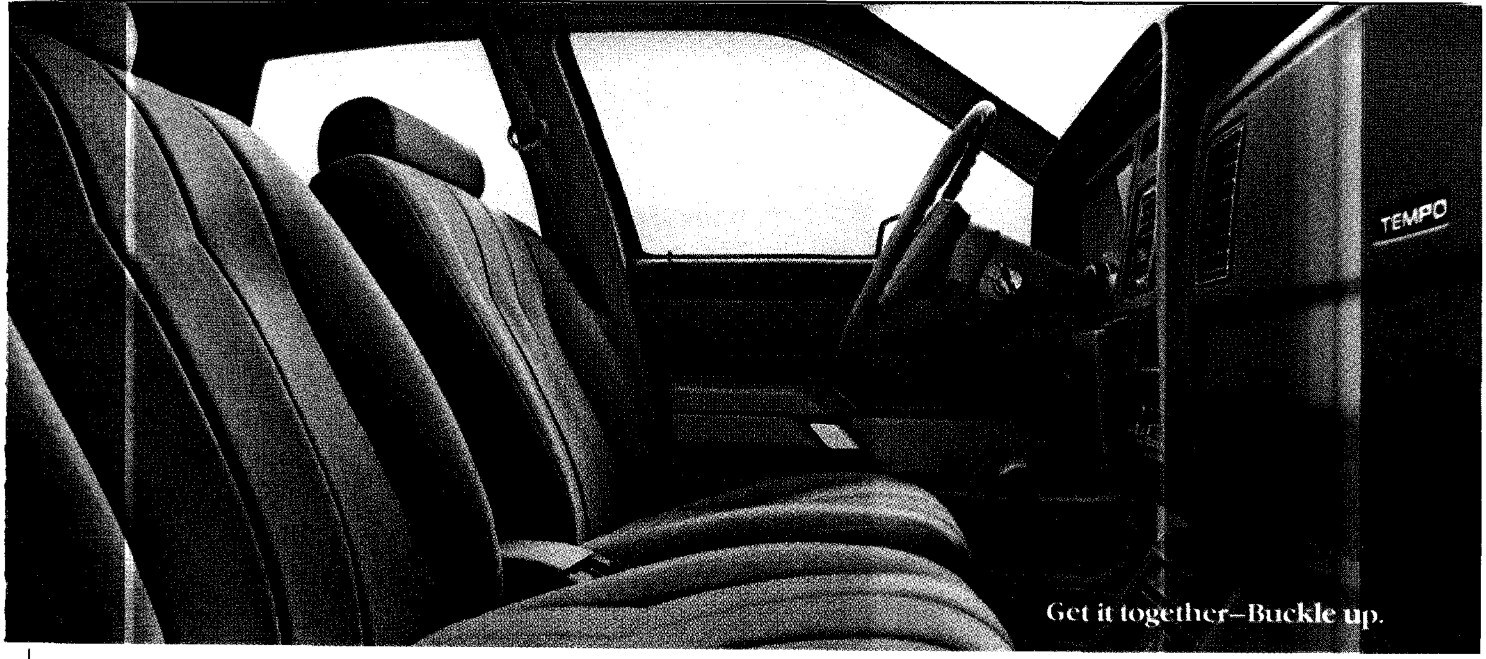
1 Biblical Benjamite
5 Tureen contents
9 Get going
14 Nancy's mister
17 Scale syllables
18 Of an arm bone
20 Hi-fi must
21 First mate
22 Revelation: abbr.
23 Novelist John Le ——
24 Equivalence
25 Math proof letters
26 Lucy Ware Webb's mister
29 Cast aspersions
31 Post-drill command
32 Napoleon battle site
33 Drink with crumpets
35 Pitches in
37 Dominions: abbr.
38 Erected, for short
39 Elizabeth Kortright's mister
43 Lucy's mister, once
45 Wigwam: var.
46 Passionate
47 Claudia Alta Taylor's mister
52 Colleens
53 Rather blah
54 Buy a pig in ——
55 Aural
57 "Das Kapital" author
58 Happens
60 Boston's nickname
63 Notion: prefix
64 Go-aheads
65 Mamie's mister
66 Grease, in garages
69 Caught in a springe
72 Fish used for bait
75 River of Flanders
76 Big butte
77 Poem division
78 Spring parade
80 Attack
84 Edith Bolling Galt's mister
87 Rival of Athens
88 Melville adventure
89 Gardner of whodunits
90 Elizabeth Wallace's mister
93 Mary's mister
95 Utility consumption
99 Inside prefix
100 Eyes, in Edinburgh
101 Tissue clump
103 Contentious one
104 Subtropical fruit
106 Martha Wayles Skelton's mister
110 Mrs. Andy Gump
111 "Life with Father" co-author
113 Terrif!
114 Hearth: Fr.
115 Capital of medieval Armenia
116 Infertile
117 "There —— bad boys": Father Flanagan
118 Darkrm. items
119 Begum's mister
120 Mongrels
121 Byrnes and Roush
122 Waste allowance

Down

1 Noah's landfall
2 Assign authority
3 Flamboyant actor
4 Thelma Ryan's mister
5 A Bolivian capital
6 Norwegian saint
7 Open wallpaper
8 Plumed pet
9 Collar adjunct
10 Cylindrical
11 Crops up
12 Soak to soften
13 Trifles (with)
14 Necessitates
15 Cooked too long
16 Composer Rorem
19 Foxx
20 Fat farm
27 Old British chariots
28 Horseplay, colloquially
30 Alights
34 Charlotte ——, St. Thomas capital
36 Square-dance units
38 Place for coal
40 Altar locale
41 "O Sole ——"
42 Potherb
44 Trendy N.Y. section
45 Explorer Heyerdahl
47 Insert cartridges
48 WWI battle town
49 Crow's kin
50 Musical work
51 ". . . utter what thou dost ——": Shak.
53 21st C. beginning
56 Kojak's first name
59 Runner Sebastian, and family
61 Julia Dent's mister
62 Half a statue, to Leonardo
65 Division word
67 "I've —— to London . . ."
68 What humans do, to Pope
70 Good will
71 Connect logically
72 Correggio subject
73 Obi accessory
74 Milldam
77 Hospital film, 1978
79 Entice
80 First U.S. Open champ
81 Woodshed punishment
82 Neighbor of Corsica
83 Sherwood Forest missile
85 —— Paul Kruger
86 Like a bairn
91 Sharp reply
92 Not injured
93 Entreat fervently
94 Tooted
96 The south wind
97 Martha's mister
98 Actor Truex
102 Peak of Thessaly
103 Crewcuts' opposites
105 Rocket type: abbr.
107 Monosaccharides
108 Misters
109 Ward (off)
110 Goats say it
112 Santha Rama ——



Solutions to last week's puzzles appear on page 114.



The new '84 Ford Tempo. Technology never felt so comfortable.

The inside story.

Tempo's interior is a computer-refined compartment for five. Computer-designed placement of seats, door, roof and window areas afford maximum space efficiency.

Even Tempo's front-wheel-drive configuration was designed to provide more interior room. Since there is no drive shaft, there is no large hump to rob valuable floor space. In fact, Tempo actually has more rear room than a Mercedes 300D.*

For driver's convenience, controls are all placed within easy reach. For added ease, wipers and washer, directionals, high-beams and flash-to-pass are located on the steering column itself.

Technology that works for you.

Outside, a unique aerodynamic shape channels the wind over and around Tempo to help increase fuel efficiency. It also directs the airflow, reducing overall lift for improved stability and directional control.

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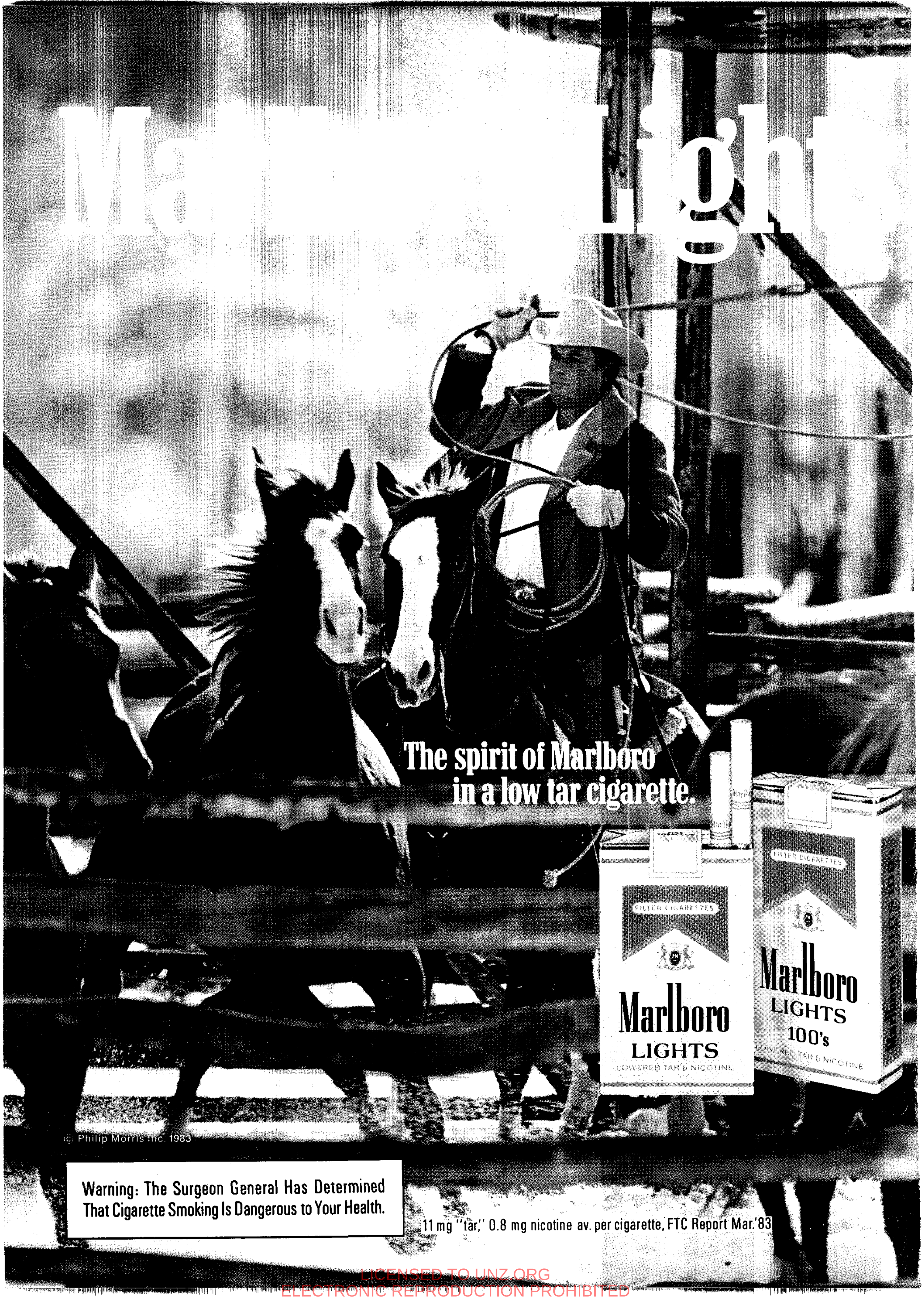
Ford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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

11 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Mar.'83